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NEWS of Dance and Dancers

N.Y.C. BALLET 16th SEASON

N.Y.C. Ballet will take over at the City Center for 4 weeks beginning Feb. 15., featuring two new ballets and two changes in the roster. Premiere dates are set for: Feb. 15 when **Balanchine's** "Roma" to music of Bizet with sets by Eugene Berman will be done by the company and, Mar. 1 for a new Pas de Trois, choreographed by Balanchine for **Eglevsky** with **Pat Wilde** and **Melissa Hayden,** and as alternates, **Tanaquil LeClercq** and **Diana Adams.** Melissa Hayden who started classes just a month after the birth of her son in Nov., is rejoining the company after a year's absence during which she was soloist with The Ballet Theatre. Sad news is that **Janet Reed** has taken an indefinite leave of absence . . . For the European tour which begins immediately after the N. Y. season, **Maria Tallchief,** who has been touring with the Ballet Russe on a year's contract, will fly to Europe mid-April to join N.Y.C. Ballet again as featured soloist.

ANTICIPATED

The announcement of **Vicente Escudero's** farewell performance in the U. S. (he was last here in 1935) has caused more of a flurry than any concert for a long time. Now nearly 70 (see article on p. 18). The famed gypsy dancer will hold forth at the Playhouse Theatre from Feb. 7 to 26, with partners **Carmita Garcia** and **Maria Marquez.** His assisting artists will be **Rosario Escudero,** guitarist **Mario Escudero, Maria Amaya,** (sister of **Carmen Amaya**), **Pepita Valle, Jose Barrera, Chiquito de Levante, Antonita Millanm Pepe Melero** and **Manolo Vazquez,** second guitarist. Pending a proper visa, 74 year old flamenco singer **Pepe el de la Matrona** will accompany the troupe which is being handled here by Maurice Attias and on its subsequent tour by Charles Green.

DEATH OF GEORGE GONCHAROV

Christmas was made sad for the London ballet world by knowledge of the grave illness of **George Goncharov,** who died in a hospital on Dec. 30th. Goncharov was born in Leningrad and trained there in the Imperial School. After the Revolution he went to China with Vera Volkova and there gave Margot Fonteyn her first dancing lessons. He came to London, at Volkova's suggestion, after the second World War and taught for a while at the Sadler's Wells School and then at his own studio. He worked with Alicia Alonso's company in Cuba for some months and also taught in Italy. Dancers from all over the world went to his little West Street studio in London for classes; he was always glad to welcome them, always sad to see them go.

BALLET THEATRE'S BIG SEASON

The mails have been busy with news of Ballet Theatre: new members, new ballets, new contracts, new billing — virtually a "new" company will step onto the stage April 12 at the Met to open its 15th Anniversary 3 week season. The cast promises unusual glitter. Aside from **Alonso, Youskevitch, Kriza, Bruhn,** etc, an additional array of stars will be seen, including **Alicia Markova, Anton Dolin, Sonia Arova, Hugh Laing** (who rejoins the company after time-out with the N.Y.C. Ballet and in Hollywood), **Jenny Workman, Roy Fitzell** and many others whose names could not yet be announced at press time. **Antony Tudor,** who in the past has given the company ten important ballets, will restage four of them for the April season (see p. 13) Tudor has not been affiliated with the Co. since its Apr.-May season in 1950. **Nora Kaye,** of course, rejoined the company earlier this year.

FAMOUS TRAVELLERS

The Jose Limon Co. has received the blessings of the State Dept. because of its highly successful tour of five main cities on the east coast of S. A. A State Dept. official accompanied them on their travels to arrange transportation. They were met at each stop by State Dept. officials and representatives of ANTA's International Exchange Program which sponsored the trip. The final accolade was that the Mayor's car chauffeured them in from the airport on their return to N. Y.

EAR TO THE GROUND

Rumor has it that choreographer **John Butler** will be back with the N.Y.C. Opera Co. for its spring season, replacing **Sophie Maslow** and **Charles Weidman . . . Renee Jeanmaire** and husband **Roland Petit** (see p. 12) have taken a cottage near Los Angeles . . . **Don Duncan** is no longer with the Bennett and Pleasant publicity office, and will go it on his own . . . **Tony de Marco** who opened with wife Sally at the Persian Room of the Plaza Dec. 23, delivered his "first speech" (he's been in show business since 1920) at the Kleinhaus Music Hall, Buffalo, on Jan. 27 . . . **Lucas Hoving** and wife **Lavina Nielsen,** both of the Jose Limon Co., stopped in Chile on their return from the company's So. American tour. Hoving taught several classes for the U. of Chile Ballet which is now directed by former Jooss Ballet colleagues . . . **Marina Svetlova,** now on her 11th North American tour with Columbia Artists Mgt., will end the 600 performance tour as solist, with **Jack Beaber,** for the Okla. City Symphony Orch.

Liane Dayde, one of the Paris Opera's leading ballerinas gets star billing with General Motors' Motorama, choreo, by **Edith** and **Dick Barstow.** The 35 minute show, entitled "Looking at You", gets performed 6 times a day during engagements at N. Y.'s Waldorf Astoria Jan. 20-25; Miami, Feb. 5-13; L. A., Mar. 5-13; S. F., Mar. 26-Apr. 3; Boston, Apr. 23-May 1.

GOINGS ON IN N.Y.C.

A guessing game which the audience plays, too, is the new ballet which the **Merry-Go-Rounders** premiere Jan. 23 at the 92nd St. "Y". Called "Ballet Charades," it was choreographed by **Eva Desca** and **Lucy Venable.** The **Phila. Dance Theatre** (Dir.: **Miriam Davis**) will be the visiting company on the Merry-Go-Rounders Feb. 27th program at the "Y". The 16-member guest co. will do "Legend of

Opening with the new film "Bridges of Toko-Ri" on Jan. 20 at Radio City is "Carnival," new stage show featuring **George Zoritch, Audree Thomas** (Anna Istomina) and the corps de ballet.

Virginia Tanner, whose children's Dance Theatre caused a great stir when she brought them east from Salt Lake City, Utah to perform last year, travelled from home again this year to be guest teacher at the First Nat'l Conference on the Creative Teaching of Dance for Children (see p. 12). So great was the interest expressed that future conferences seem assured. Those interested can contact Mrs. Nathanson through N.Y.'s 92nd St. YM-YWHA, who sponsors the event.

For all those interested in dance teaching-counselling jobs for this summer, plan now and contact James O'Shea, Camp Unit, N.Y. State Employment Service, 1 East 19th St., N. Y. 3, N. Y.

Lucile Brahms Nathanson is is charge of "Dance orkshop in Europe", a 6-week trip sponsored by the Assoc. for Academic Travel Abroad, Inc. Mrs. Nathanson (30 East End Ave.) and **Freda Miller** will be Workshop leaders.

INTERN'L DANCE FESTIVAL

The Genoa Internat'l Dance Festival is now able to announce the **N.Y.C. Ballet** for its opening program the week of June 22, and the **Kabuki Dancers** for its closing performance on Aug. 5. Also scheduled are **Keita Fodeba's** African Co., an Italian Co. of the best dancers of La Scala, **Kreutzberg** and several others. There is a possibility of an "Iron Curtain" ballet co. — and at least one and possibly two American concert groups. The Genoa Park where performances are to be held is equipped with both a small and large theatre with the latest stage equipment. For further info: Dr. Mario Porcile, Palazzio Tursi, Genoa, Italy.

CONCERTS, N. Y. C. . . .

The Students Dance Recitals program of **Pearl Lang & Co.** has been changed from Feb. 5 to Sun. afternoon, April 3 at 3:00 at the Central H.S. of Needle Trades. Tickets will be honored . . . **May O'Donnell** is scheduled to present two concerts Mar. 5 & 6 at the Hunter Playhouse, with a company of 11 including: **Nancy Lang, Marion Andersen, Margery Gray, Helen Kasinoff, Lida Whitesel, Dolores Bagley, Norman Walker, Roy Graves, Curtis Hood, Arthur Yahiro** and **Victor Anderson** . . . **Carola Goya** and **Matteo** take their dances of many lands to the Ziegfeld Theatre for the eve. of Jan. 30 . . . "Symbolic Dances of World Cultures," a program directed by **Esther Brown,** was given Jan. 15 at Teachers Coll., Columbia U., presented by the class in "Ethnic Dance in Education." Dancers wishing to appear on the remaining programs of the Contemporary Dance Arts Group of the Educational Alliance, should contact the Educ. Alliance, 197 East B'way . . . **William Kane** will present a dance concert with singers **Miriam Burton** and **Eugene Brice** at the Henry St. Playhouse, Mar. 6 . . . **Edith Stephen's** Dance Workshop group **(Astri Bronn, Dolores Marcus, Bert Neil, Janice Nichols** and **Lorraine Renure)** present a second demonstration on Feb. 20 at the Stephen Studio.

Again this month, the B'klyn Academy can boast the largest collection of dance concerts in and around N. Y. There will be the dancers in **Yma Sumac's Co.;** the **American Mime Theatre,** Dir. Paul Curtis; **Mary Anthony & Co.;** the much-awaited **London Festival Ballet** in its first N. Y. area performance; and **Sophia Delza.** (see p. 14 for dates) . . . **Jose Greco & Co.,** who sold out for their Jan. 14 concert at the B'klyn Academy, scheduled a repeat for Jan. 25.

Francesco Varcasia of the N.Y.C. Ballet, will present an evening of 4 ballets at the 92nd St. "Y" on March 21. The company of 15 will present 2 new works by Varcasia (also known as Joe Frank) and 2 ballets from the classic repertoire . . . **Ted Crum** former member of Joseph Rickard's Negro Classic Ballet of Los Angeles recently joined the newly formed Les Ballets Negres de New York and will dance in "The Duel," choreographed for the company by **Maria Nevelska** and "Frankie and Johnny," choreo by **Myra Kinch.**

GOINGS ON

On Dec. 26, CBS-TV presented "A Ballet of the Nativity" on the religious series, "Lamp Unto My Feet." The dances, based on Botticelli's paintings depicting the birth of Christ, were choreographed by **Mme. Helene Platova** and performed by **Lydia Franklin, Nadine Revene, Ida Lioy, Ray Harrison, Erick Kristen, Donald Martin, Annabelle Gold, Simone Arnold** and **Wayne Lamb** . . .To terminate its first year of existence, the 76 members of the **Dance Business Group of America** awarded grants of $200.00 to each of the following groups: **Ballet Guild of Chicago; Ballet Guild of San Francisco** (for the San Francisco Ballet); **Dance Drama Co.; Pearl Lang and Co.; Jose Limon and Co.;** and the **Merry-Go-Rounders . . . Susan Braun** of the N. Y. Ballet Club will have an art show titled "Art — As You Like It" at the Hyde Park Hotel, N.Y.C. from Feb. 9-12.

The handsome piece of Japanese calligraphy which illustrates the article on p. 37, was drawn for us by **Sahomi Tachibana.** The translation (so Miss Tachibana tells us) is "Ballet in Japan."

The Second N.Y.C. Novice Dance Championships, sponsored by a group of 30 distinguished ballroom dance teachers, was held during Dec. and Jan. at Arcadia Ballroom. Ballroom Editor **Albert Butler** was Chairman. The All-Around Championship contest, which included Foxtrot, Waltz, Tango, and Rumba was won by **Frank Notare** and **Rose Arone.** Second place was taken by **John Brunotorte** and **Eleanor Harrison,** and third place went to **Pat Vezutto** and **Nola Vezutto.**

Don Farnsworth and **Marlene Dell** premiered "The Harlequin on the Ladder," choreographed by **Diane Marsh,** on the Canadian Broadcasting network in Montreal, Jan. 13, after completing a 4-week stint at Radio City . . . **Ram Gopal,** who has been preparing a program called "The Light of Asia," will give several performances in London, Paris and other European capitals before returning to N. Y. for '55-'56 . . .**Mary Tiffany** will present a series of concerts with orchestra, entitled "Pictures at an Exhibition," a Santa Monica, Cal. civic project.

The State Dept. has requested and received permission from DANCE Magazine to use **Margaret Lloyd's** November article on **Doris Humphrey** for reprint material in its publications around the world.

AROUND THE COUNTRY

Civic Dance, a newly formed performing group which will draw dancers from Albany, Troy and Schenectady, N. Y. will audition Jan. 13 thru 21 in Albany. Officers of the group are: **Mary Keough,** Pres.; **Gertrude Hallenbeck,** V. Pres.; **Pat Novatsky,** Sec.; **Chloe Van Deusen,** Treas. . . . The Westchester Ballet Company which is directed by **Iris Merrick** and is fast acquiring a devoted following, has scheduled the following programs: Feb. 13; Mar. 27 and Apr. 24 in the Main Theatre of the County Center, White Plains, N. Y. . . . The Phila. Art Alliance, will present **Sophia Delza** in a program of Chinese Action Dances at Plays and Players, Feb. 2.

SCHOOL NEWS

Doris Humphrey again offers a Choreographers' Course during the second semester at the 92nd St. YMHA, beginning Feb. 8. Choreographers and professional dancers who wish to choreograph will be admitted to the class by audition (Feb. 1 at the "Y") . . . **Niles Garron** and **Edythe Bennett** of the Roye Dodge School announce a new "Mambo" class, Wed. evenings from 9-10:30 . . . Classes for children and adults in modern dance and acting technique at a professional and recreational level will be directed by **Betty Young** and **Alwin Nikolais** at the Henry St. School of Dance and Drama . . . **Rose A. Ruston** began classes in her new Flushing, N. Y. studio Jan. 3 . . . **Ben Harkavy** of the Fokine School, will open his own studio at 152 W. 56th St. on Feb. 1.

At the Boston Conservatory of Music, a class in Labanotation has recently been incorporated in the Dept. of Dance, directed by **Jan Veen** . . . The dept. recently presented original works by: **Ann LeBlanc, Jacquelyn Thomas,** and **Edward Dutton . . . Anton Dolin** and **John Gilpin** were guest teachers at The Academy of Ballet (S.F.) where **Carolyn Parks** is Pres. . . . **Josephine Schwarz'** Dayton Theatre Dance Group presented an evening of dance and drama on Jan. 18 & 19 at the Dayton Art Institute.

The well-attended 11th Annual Dance Conference of the Steffi Nossen Alumnae Assoc. was held at the Henry Hudson Hotel, N.Y.C., Dec. 27. **Jose Greco,** introduced by **Walter Terry,** was the ecstatically received guest speaker . . . Students of the **Emilie Bearden** School in Warwick, Va. shared the evening of Nov. 23 with the Newport News Operatic Society when they did "Die Puppenfee" choregraphed by Miss Bearden . . . The **Kilgore College Rangerettes,** 52 girls directed by **Denard Haden** who is also head of Road's End Farm, Residential School of Dance in Marshall, Tex., performed on Jan. 1 during half time at the Cotton Bowl in Dallas, and on the 8th at the Senior Bowl in Mobile, Ala.

REPORT FROM BERLIN

A so-called First German Dance Conference was recently held in East Berlin. Participants included the whole bulk of East German choreographers, ballet-masters and dancers, and a fair share of representatives from West Germany. From the very beginning the outline of the undertaking was obvious: to adapt the until now rather undecided German ballet to

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1955, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada, 1 year $5.00, two years $9.00; Pan-American, 1 year $6.00, two years $11.00; other foreign, 1 year $6.00, two years $11.00. Single Copies at 50 cents. Four weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

the doctrine of socialist realism. In the discussions, the praise of the Soviet ballet balanced the thorough debunking of the "formalism" of today's American, British and French — indeed of every other than Soviet or people-democratic ballet.

There were several interesting programs, however, as a frame to these exhausting discussions. A matinee showed the agreeable working methods of the two East German state-supported schools of dance. Another favourable impression was a competition among young dancers. The three East Berlin musical stages performed their ballet programs: The Staatsoper offered "Apollo and Daphne" (Spies), "The Master's Right" (Bruhns) and "The Converted Philistine" (Kabalevsky), all by **Daisy Spies;** the Komische Oper presented "Classical Suite" (Tchaikovsky), "Polovetsian Dances" by **Jean Weidt,** and most exciting during the whole conference, a brand new version of "Scheherazade" by **Gertrude Steinweg;** the Metropol Theatre (an operetta house) showed "Kleider machen Leute" (Griesbach) and "The Scarecrow" (Dvorak), choreographed by **Annie Peterka.** The FDGB ensemble — a troup of lay-singers, dancers and musicians collected from East German unions, directed by **Henn Haas,** contributed some fine folk dances. Other stages represented were the Dresden Staatsoper with "Le Roi Nu," chor. **Erwin Hansen,** Halle with "Pavane pour une Infante Defunte" and "Masquerade" (Khatchaturian) chor. **Inge Ziegler,** and Chemnitz with "Capriccio Espagnol" and "L'Oiseau Enchantee" chor. **Werner Ulbrich.**

The most shocking experience was the guest appearance of the Stadtische Theatre of Leipzig with Gluck's "Don Juan" and Beethoven's "Promethee" especially since East German authorities have often maintained that **Lilo Gruber,** responsible for these so-called choreograhies, is something like a revelation for the German ballet — indeed she has been engaged as ballet mistress and choreographer of the Berlin Staatsoper for the next season — judging from her Leipzig offerings, she appears to be the perfect embodiment of all the vices a choreographer can possibly possess. Also participating, though in a more indirect way were **Marcel Marceau Co.** and the **Soviet Pyanitski Ensemble.**

At Munich, **Alan Carter,** the new ballet master of the Bayrische Staatsoper, prepares his first program which includes the "Nutcracker Suite," Ravel's "Le Tombeau de Couperin" and Bartok's "The Miraculous Mandarin" . . . Stuttgart engaged **Tatiana Gsovsky** as a guest choreographer for her "Hamlet" which she stages with **Gert Reinholm** and **Otti Tenzel** as soloists . . . Wuppertal reports another success of the young choreographer and ballet master **Erich Walter.** His first triple-bill consisted of "Combattimento di Tancredo e Clorinda" (Monteverdi-Malipiero), "Foregone Feasts" (Strauss) and "Orpheus" (Stravinsky) . . . **Yvonne Georgi,** now working at Hannover, premiered "Serenade for Strings" Tchaikovsky), "Happiness, Dream and Death" (Gottfried Von Einem) and "Symphonie Fantastique" with **Natasha Trofimova** as guest ballerina . . . At the Hamburg Staatsoper **Helga Swedlund** rehearses Lhotka's "The Devil in the Village." The present ballet repertoire of the West Berlin Stadtische Oper includes "Pulcinella", chor. **Jens Keith** "L'Indifferent" and "The Lady and the Unicorn" chor. **Heinz Rosen** and the **Tatiana Gsovsky** triple-bill of "Pelleas and Melisande," "The Red Coat" and "Bolero."

Horst Koegler

LONDON DATELINE

At Covent Garden on Jan. 6th two new ballets by **Frederick Ashton were danced** for the first time by the Sadler's Wells Ballet. Both were "minor" works; short one-act ballets which might have complemented each other to make an attractive double bill. Neither, unfortunately, was an outstanding success.

"Rinaldo and Armida" is based (very loosely) on the allegorical poem by Tasso. Armida, a beautiful enchanted maiden, attracts lovers to her icy garden where, against a white snowscape, black leaves drift down continually from the gaunt trees. When she herself falls in love with a victim, however, and returns his kiss, she is doomed to die. This, of course, is what happens. The ballet is virtually a pas de deux for **Svetlana Beriosova** and **Michael Somes** and for these two dancers it contains some very beautiful, original and deeply moving choreography. Beriosova beautifully suggests the transformation of a cold-hearted enchantress to a girl of such passion that she forfeits her life to enjoy the forbidden kiss, and Somes conveys with equal intensity the ardour and then the terror of the bewitched lover. Two non-dancing figures, a companion for him, a sorceress-guardian for her, add little to the effect of the ballet. The ending is banal, but the core of the choreography is very fine and the ballet is a personal triumph for Beriosova who is obviously a ballerina capable of inspiring Ashton. The black and white setting and costumes by Peter Rice are as elegant as a Fifth Ave. shop window. Malcolm Arnold's music has much the same qualities as his "Homage to the Queen;" melodious, theatrical, and slightly reminiscent of better-class films.

"Variations on a Theme of Purcell" is danced to Benjamin Britten's 'Young Person's Guide to the Orchestra,' individual dancers being associated with the different instruments. Seldom has such a fussy and muddled piece of choreography been seen at the Royal Opera House. At the

BACKSTAGE TV—B'WAY

BY HANS HOLZER

Cole Porter's "Silk Stockings" scheduled for the Imperial on Feb. 24., choreo: **Eugene Loring** . . . "Three for Tonight," with **Marge** and **Gower Champion,** unable to find a B'way theatre, continues its tour after a B'klyn date on Jan. 21 . . . returns to B'way on March 21 . . . **Tony Charmoli** has been signed as choreographer of "Ankles Aweigh," featuring the **Kean Sisters.**

The **Four Vargas,** a flamenco group, in the spring show at the Chateau Madrid . . . Ben Hecht's latest play, current title "Up, Down and Across," to be choreographed by **Valerie Bettis.** The score will be the work of husband **Bernado Segall,** who was last represented on B'way with the music for "Camino Real" . . . Tom Hammond may still be open for dancers for "Between Friends" (P17-3867) . . . The new Vernon Duke musical planned for later this spring is now called "Dilly," dances to be by **Hanya Holm** . . . Dance director **Alex Romero** ass't to Hermes Pan, Busby Berkeley and Michael Kidd, has been type cast as a dance director in MGM's "Love Me or Leave Me" . . .

Zoya Leporsky in charge of the road company "Pajama Game" now on tour . . . Russell Janey's "Frontier Americana" will need dancers (VA 6-1349) . . . Choreographer **Herb Ross** has a notion about doing traditional ballets on TV, but in modern dress . . . Ed Sullivan, after giving **Carol Haney** a glowing build-up, introduced her as Carol Chaney . . . When Jackie Gleason cuts his TV show to half-hour next fall, the June Taylor Dancers will be shifted to the planned Dorsey Brothers Show, which will precede him on the air . . . Both Gleason and Milton Berle will probably film their shows on the Coast in the fall . . . **Geoffrey Holder** and **Carmen de Lavallade** got fine dance notices in the badly received "House of Flowers" . . . Former dancer and ice-skater **Ken Parker** writing a play about his experiences as a psychiatric aide . . . Helen Keane, who casts the Gary Moore Show at CBSTV is always looking for unusual dance talent . . . The revue "Crackerjack," to be choreo. by **Tao Strong.,** will be packaged for summer stock before its B'way debut . . . With the imminent folding of the Dumont network, fewer jobs will be available to TV dancers, although there is the possibility that if the American Broadcasting Co. buys Dumont it would turn its N. Y. station (WABD) over to the City of N. Y. for educational telecasting, which would, of course include dance.

first performance the scenery was placed too far forward and the music was largely inaudible to the dancers. Fussy costumes and a nondescript setting also detracted from what attractive episodes the ballet did contain. It would all probably look vastly better danced in practice costume on a bare stage. **Alexander Grant** appeared in several changes of costume (each more exotic than the last) but did not dance particularly well. **Nadia Nerina, Rowena Jackson** and **Elaine Fifield** were the leading danseuses and **David Blair** stood out, as always, among the boys.

Beryl Grey came back to the ballet (after the birth of her son) on Jan. 1st, dancing Odette-Odile in "Le Lac des Cygnes" and received a tumultuous personal welcome from her admirers.

Svetlana Beriosova dances Odette-Odile for the first time in London on Feb. 19, although she danced the full-length ballet in Belgrade in Dec. with **John Field,** as guest artist with the Belgrade State Opera Ballet.

Anatole Fistoulari joined the Sadler's Wells Ballet as guest conductor in Jan. and Feb.

At Sadler's Wells Theatre young **Annette Page** gave her first London performance as Swanilda in "Coppelia" on Jan. 8th and delighted a capacity audience with her lively, "dizzy" interpretation and her good dancing. The "Theatre Ballet" is going through a period of readjustment. There have been many new recruits from the Wells School this season but they are settling in well and show great promise for the future.

Richard Buckle's Diaghilev Exhibition finally closed down on Jan. 16 after attracting over 200,000 people in 2½ months. A fantastic galaxy of famous speakers delivered nightly lectures throughout the exhibition and many of them — for instance **Tamara Karsavina** — drew audiences so large that the doors had to be closed and distinguished late comers were smuggled in through the windows. The last lecture was given by **Alicia Markova,** who opened the Exhibition for Buckle in Edinburgh.

Mary Clarke

SAN FRANCISCO NEWS

For the 10th consecutive year the San Francisco Ballet presented the full length version of Tschaikowsky's, "The Nutcracker," choreography by **Lew Christensen.** Outstanding were **Sally Bailey** as the Snow Queen and the Rose in the Waltz of the Flowers, **Gordon Paxman,** the Snow Prince; **Nancy Johnson,** the Sugar Plum Fairy and **Conrad Ludlow** in their Pas de Deux. The corps de ballet was both fresh and disciplined. The choreographer was particularly skillful in capturing a truly child-like quality in the dance sequences given to the children. The opening scene with its enchanting decor and its parallelism of the movements of the big and little dance figures achieved a style, but some of the later pantomime was loaded down with predictable cliches of movement. However, in an historical revival perhaps one should simply chuckle with amusement at the traditional conventions. Leonard Weisgard has designed new costumes and sets (including the tree that "grew and grew") and the whole effect was one of an enchanting, animated Scandinavian Christmas card.

Jean Erdman, on her way to dance in Hawaii, Japan, and India, was presented by the San Francisco Dance League in solo recital at the Marines Memorial Theatre on Dec. 18, demonstrating again that much of the pioneering in the arts of this time has been done in the medium of the so-called modern dance.

Ann Halprin, Welland Lathrop and **Douglas Hudelson,** as directors, announce the realization of the long anticipated Halprin-Lathrop Foundation, a non-profit educational organization incorporated under the laws of the State of California. The Foundation has been established because a larger more comprehensive parent body was needed to carry on the diversified activities of the organization. In addition to the School this will provide a center in which various dance enterprises may operate. One of the first of these related projects is the Carousel Dancers, made up of the workshop class students at the Halprin-Lathrop School. The premiere of this group took place on Dec. 18 under the auspices of the Junior Theatre of Marin County. A spring season is planned.

Guillermo del Oro, director of the Academy of Ballet, trained by Cecchetti himself, announces that the Cecchetti Society of Calif. has recently been incorporated as an educational corporation. In addition to giving training in the Cecchetti method in his own school he is going, once a week, to give coaching classes in Marysville some 125 miles from S. F., as a result of out-of-town requests. A four year course of study in the Cecchetti method can lead to a certificate recognized in some states as a sign of adequate preparation to teach in high school or college.

Marian Van Tuyl

CHICAGO NEWS

On Dec. 12 Ballet Guild of Chicago presented two new ballets by **Ruth Page** and two of its past successes, Charles Bockman's "Nocturne" and Loyd Tygett's "Comedians." Miss Page's "Triumph of Chastity" to a new score by Jacques Ibert is one of the best ballets she has ever done. It is a fantasy about a unicorn, hunters and a virgin in the mountains of the moon. The costumes by Lenor Fini are enchanting. Leading roles were danced by **Jane Bockman, John Sharpe** and **Barbara Steele.** No less a success was Miss Page's "Spectre of Love," a balletic version of De Falla's "El Amor Brujo" with decor by Georges Wakhevitch. **Carol Lawrence, Barbara Steele, Kenneth Johnson** and **Peter Reilly** danced the leads.

Teresa and Luisillo and their Ballets Espagnols, ensconced for three weeks at the Great Northern Theatre, got unanimous rave notices at their opening on Jan. 3.

Ernie Rich, who was in a number of Broadway shows, is director and choreographer of a smart act which played a run at the Chez Paree. **Gloria Slater, Nora Bristow** and **Vera Lee,** are his assisting dancers. . . . **Richard Ellis** and **Christine DuBoulay** put on a studio presentation of "Les Patineurs" during the Christmas week . . . **Michiko, Muriel Bentley** and **Bettina Dearborn** lead the dance group in the "Little House of Uncle Thomas" ballet, still the most enchanting episode in "King and I," here for a long and crowded run.

Ballet Russe de Monte Carlo had a very successful season here, the longest on its tour. **Mrs. Massine** was in town rehearsing "Capriccio Espagnol" which was revived with wonderful performances in the leads by **Frederic Franklin** and **Nina Novak.** Massine's new "Harold in Italy," in spite of its disheveled last movement, was the most distinguished new work. The dance material in the first three movements is some of the most rewarding that dancers have had the luck to do for many seasons. **Antonia Cobos'** "Mikado," trivial and charming, grows on one. Even after four performances it held fresh interest.

Ballet Guild of Chicago gave a New Year's Day party for Ballet Russe de Monte Carlo, and it was one of the gayest events of the holiday season. It was given in Ellen Borden Stevenson's lovely old Lake Shore Drive house, recently dedicated as an Art Center.

Ann Barzel

FROM PARIS

The last choreographic event for 1954 at the Paris Opera was the Dec. 15 remounting of "The Tragedy of Salome," with music by Florent Schmitt and choreography by **Albert Aveline.** The perverse spell of the justifiably famous theme and score was hardly captured by the choreographer. Undoubtedly let down by the choreography, **Lycette Darsonval,** who followed Loie Fuller and Ida Rubinstein in the role, could do little more than incarnate a rather conventional Salome. The decor by Yves Brayer and the music saved the ballet from complete failure.

In **Serge Lifar's** "Grand Pas" (Dec. 23), **Jean-Paul Andreani** made a brilliant comeback in the role that last year earned him the title of "danseur etoile." Despite his recent illness, his jetes retained their extraordinary elasticity. In the same ballet, **Peter Van Dijk** danced the variation created by **Alexandre Kalioujny,** and he proved once again that he has a tremen-

(continued on page 81)

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DANCE IN THE MOVIES

By ARTHUR KNIGHT

So This Is Paris probably won't do much to help cement Franco-American relations, but it has a bright, innocuous charm that makes everything about it seem a good deal better than it really is. This applies especially to the dances. Not only does the film mark the dancing debut of Tony Curtis, the teen-agers' delight, but it is also, I believe, the first film choreography chore for his co-star, Gene Nelson. Between them — and with a modest assist from Paul Gilbert and a bevy of unidentifiable chorines — they keep the proceedings bouncy and gay. Part of this freshness is traceable to the fact that most of the dances are book numbers, proceeding out of the carefree, slapdash story of three American sailors on leave in Paris. Most of the credit, however, clearly belongs to Nelson himself. His high spirited grace, his muscularity — and his over-insistent flashiness as well — are present in every routine, no mater who happens to be performing. Only once does the mood relax. In an after-hours French cafe Nelson and Gloria De Haven glide through a soft, agile adagio to *If You Were There*, accompanied by a small progressive jazz combo. Nelson, of course, manages to incorporate several breath-taking leaps from stage to tables to floor; but in contrast to the routines he has assigned himself in *Looking for Someone to Love*, in which a Paris street is transformed into an outdoor gymnasium, *There* is a model of sweet simplicity.

Perhaps even more astonishing is the terping of Tony Curtis. He has swash-buckled his way through more Universal-International costume mellers than should be required of any star. His agility has never been in doubt. But agility set to music is something else again; and Curtis has blithely set about mastering it. The crown of Fred Astaire and Gene Kelly is scarcely imperiled, but in such fast-moving numbers as *Wait 'Til Paris Sees Us* and *Three Bon Vivants* he does keep step with Gene Nelson. And in a delightful little scene played with a group of French orphans he not only moves easily but works in some of his magic routines (a hangover from *Houdini* days).

Paul Gilbert, Tony Curtis and Gene Nelson perform at a French bazaar in this scene from Universal-International's "So This Is Paris," choreographed by Gene Nelson and Lee Scott.

Gloria De Haven, returning to the screen from the night club circuits, brings a new assurance to both her song and dance routines, working with special effectiveness in a Frenchified version of the old standard, *I Can't Give You Anything But Love*. All in all, there are nine dances scattered through the 96 minutes of *So This Is Paris*, leaving precious little time for any serious plot development. Considering the story, it's an excellent arrangement. As for Nelson, he seems to be a mighty handy man to have around. Ditto producer Richard Quine who has been responsible for several agreeable small musicals in the recent past.

A trio of imports, all promised for February, contain elements of more than ordinary interest to the dance-minded. *Neapolitan Carousel* (featured earlier in DANCE *Magazine* under its tentative title *Hurdy-Gurdy*) contains five ballets choreographed by Leonide Massine, performed by the Grand Ballet of Marquis De Cuévas and the African Ballet of Keita Fodeba, with assists from such artists as Yvette Chauviré, Rosella Hightower, Marjorie Tallchief and Massine himself. The works are decidedly dated, but they fit nicely with the period flavor of the film, a vast, retrospective "profile" of three centuries of Neapolitan ballet, drama and song . . . *Love in the City*, a unique documentary on Rome, takes its candid cameras into a proletarian dance hall for a sharply observed, often funny and sometimes touching little sequence titled *Three Hours of Paradise*. The din, the atmosphere, the types are transmitted with a precision and insight that borders on *tour de force* without even turning "arty" . . . And Julien Duvivier's witty *Holiday for Henrietta* is a charming love story set against the whirling street dances of *Quatorze Juillet* in Paris. For it, veteran composer Georges Auric has concocted another of his delectable, hummable, nostalgic waltzes, while Duvivier, as is his wont, has photographed the dancers from every conceivable angle and with enormous *élan*.

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Lydia Joel, Editor

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IN THE NEWS

The marriage of Renée Jeanmaire and Roland Petit in St. Cyr-La-Riviere (a suburb of Paris) on Dec. 29 caused headlines in many languages. The ballerina, who first won acclaim in her husband's Les Ballets de Paris, has known the groom since childhood. The couple left France on Dec. 31 and are due shortly in Hollywood, where she will be starred with Bing Crosby in "Anything Goes" which Petit, along with Nick Castle, will choreograph.

Yvette Chauviré, leading ballerina of the Paris Opera Ballet, was guest artist with the Vienna Opera Ballet during the Christmas season. Shown here buying holiday greens, she stands before the partly restored Vienna Staatsoper, where a performance of "Giselle," staged by Gordon Hamilton, is scheduled for the very grand gala reopening next fall.

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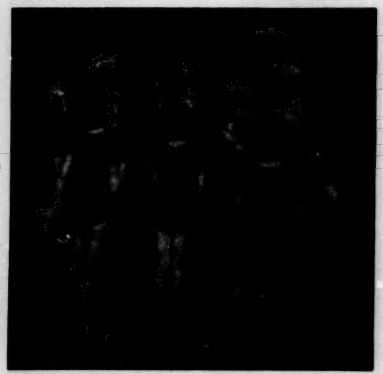
On Dec. 28 Antony Tudor signed a contract with Ballet Theatre's Lucia Chase (above). Happily, the contract calls for the restaging of four Tudor ballets — "Romeo and Juliet," "Judgment of Paris," "Pillar of Fire" and "Gala Performance," — all to be ready for BT's gala 15th anniversary season at the Metropolitan Opera House this April.



Above: Salt Lake City's Virginia Tanner and group before appearing onstage in a demonstration class at the Jan. 2 meeting of the First Nat'l Conference on Creative Teaching of Dance for Children. Over 200 participants, from 10 states, attended meetings and classes conducted by Lucile Brahms Nathanson, Bonnie Bird, Lucas Hoving and Miss Tanner. The 92nd St. "Y" is the sponsor.

Imelda DeMartin, Tao Strong, Joan McCallum, Daniel Nagrin and Marcia Howard (above) are among the dancers in the carnival scene from "Plain and Fancy," new musical with a Pennsylvania Dutch setting due at the Mark Hellinger beginning Jan. 27. Choreography is by Helen Tamiris.

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Feb. 3	**Yma Sumac & Co.** singers, dancers & musicians B'klyn Academy; 8:30 p.m.
Feb. 6	**Dance Laboratory Series** Walter Terry interviews Martha Graham 92nd St. YM-YWHA; 2:40 p.m.
Feb. 6	**Dorothea Buchholz, Marvin Gordon, Edith Stephen Dance Workshop Florita Raup & Co.** Educational Alliance; 8:30 p.m.
Feb. 6	**Israeli Folk Dance** Coordinator: Fred Berk Hunter Coll.; 8:30 p.m.
Feb. 6 & 7	**Playhouse Dance Co.** "Legend of the Wind" Henry St. Playhouse: 6th at 3:00, 7th at 8:40 p.m.
Feb. 7-26	**Escudero & Co.** Playhouse Theatre
Feb. 9	**American Mime Theatre** panorama of folk dance & music B'klyn Academy: 8:30 p.m.
Feb. 13	**Playhouse Dance Co.** Henry St. Playhouse: 8:40 p.m.
Feb. 13	**From Many Lands** Arr. by Fred Berk 92nd St. YM-YWHA: 2:40 p.m.
Feb. 13	**N. Y. Ballet Club** Speaker: Melissa Hayden Theatre Studio of the Dance: 3:00 p.m.
Feb. 15 to Mar. 13	**New York City Ballet** N. Y. City Center
Feb. 16	**Mary Anthony & Co.** B'klyn Academy: 8:30 p.m.
Feb. 17	**Helen M. Williams** Hawaiian dance program Carnegie Recital Hall: 8:00 p.m.
Feb. 18 & 19 (mat. & eve.)	**London Festival Ballet** B'klyn Academy: 2:30 & 8:30
Feb. 19	**Sophia Delza** Chinese Action Dances B'klyn Museum: 3:30 p.m.
Feb. 20	**Imperio Argentina** soprano with dance ensemble Carnegie, Main Hall: 8:30 p.m.
Feb. 24 & 28	**Dance Works by Anna Sokolow** Performed by company of 10 92nd St. YM-YWHA; 8:40 p.m.
Feb. 26	**Jose Limon & Co.** Students Dance Recitals Central H.S. of Needle Trades: 8:30 p.m.

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Feb. 27 **Merry-Go-Rounders**
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ON TOUR

Ballet Russe de Monte Carlo

Feb. 1	Vancouver, B. C.
2	Tacoma, Wash.
3-4	Portland, Ore.
5	Salem, Ore.
7-9	San Francisco, Cal.
10	Sacramento, Cal.
11	Berkeley, Cal.
12	San Jose, Cal.
13-14	San Francisco Cal.
16	Fresno, Cal.
17-23	Los Angeles, Cal.
24	Pasadena, Cal.
25	Whittier, Cal.
26-27	San Diego, Cal.
28	Ontario, Cal.

London Festival Ballet

Feb. 1	Pittsburgh, Pa.
2	Huntington, W. Va.
2-5	Cincinnati, Ohio
6	Columbus, Ohio
8-9	Bloomington, Ind.
10	Toledo, Ohio
11-12	Cleveland, Ohio
14	Buffalo, N. Y.
15	Youngstown, Ohio
16	Rochester, N. Y.
17	Hartford, Conn.
18-19	Brooklyn, N. Y.
21-26	Boston, Mass.

Ballets Espagnols

Feb. 1	Memphis, Tenn.
2	Vicksburg, Miss.
3-5	New Orleans, La.
7-9	Houston, Tex.
10	Shreveport, La.
12	Mobile, Ala.
15-19	Pittsburgh, Pa.
21-26	Detroit, Mich.
28	Princeton, N. J.

Ballet Theatre

Feb. 2	Portland, Ore.
3	Tacoma, Wash.
4-5	Seattle, Wash.
6	Yakima, Wash.
8	Boise, Id.
10	Salt Lake City, Utah
12	Denver, Colo.
14	Colorado Springs, Colo.
15	Pueblo, Colo.
16	Wichita, Kan.
17	Lawrence, Kan.
18-19	Kansas City, Kan.
21	Sioux Falls, So. Dak.
22	Omaha, Neb.
24	Des Moines, Iowa
25	St. Louis, Mo.
26	Burlington, Iowa
27-Mar. 5	Chicago, Ill.

Alexandra Danilova Ensemble

Feb. 1	Warren, Ohio
3	Hamilton, Ohio
8	Panama City, Fla.
10	Baton Rouge, La.
11	New Iberia, La.
14	Columbia, Miss.
15	Normal, Ala.
17	Cullowhee, N. C.
19	Burlington, S. C.

Ruthanna Boris and Frank Hobi

Feb. 1	Ellensburg, Wash.
2	Edmonds, Wash.
4	Seattle, Wash.
5	Gresham, Ore.
7	Grants Pass, Ore.
8	Eureka, Cal.
9	Ft. Bragg, Cal.
10	Ukiah, Cal.
11	Auburn, Cal.
14	Marysville, Cal.
15	Sunnyvale, Cal.
16	Salinas, Cal.
17	Pacific Grove, Cal.
19	San Luis Obispo, Cal.
21	Coalinga, Cal.
22	Wasco, Cal.
23	Taft, Cal.
25	Laguna Beach, Cal.
28	Glendale, Cal.

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REVIEWS

BY DORIS HERING

Vittorio
Metropolitan Opera House
December 15, 1954

Zachary Solov, the choreographer of the Metropolitan Opera, was given the kind of opportunity that choreographers dream about. Unlimited musical and decorative resources were placed at his command for the creation of a forty-five minute ballet.

Unfortunately, *Vittorio*, the resulting work, served merely to prove that there is a wide chasm between divertissement-dance in opera and a complete ballet. The former can depend upon the operatic structure for its generative energy. The latter requires creative roots of its own. And the establishment of these roots proved too much for Mr. Solov.

Because he was working within the walls of an operatic institution, he decided, with laudable humility, to give *Vittorio* an operatic quality—to make a sort of "ballet in opera style." For music he selected a series of little known (and not especially dance-worthy) Verdi overtures skillfully adapted and arranged by Julius Burger. For decor and costumes he selected designs by Esteban Frances whose customarily earthy and umberous palette and Hispanic dash were replaced by columns, candelabra, staircases, and Renaissance-fancy garb in the Sadler's Wells tradition.

Into this plushy atmosphere Mr. Solov dropped the wildly extravagant tale of young and handsome Vittorio who loves a pretty girl named Fiamma Vittorio is the heir of the senile Duke of Montefiore. The predatory Princess of the Isle of Spain arrives to make an advantageous marriage with the Duke. She spies Vittorio, gives the duke a shove which finishes him, and proceeds to chase Vittorio with a marriage contract.

Vittorio is protected by a sorceress named La Magalina, who is a very handy lady with the magnesium flare, the smudge pot, and the sword. Every time Vittorio gets into a jam (like hiding in a tomb and nearly smothering) La Magaline waves her wand. Finally she resorts to crossing swords with the hapless princess, and over the latter's dead body, Vittorio and his beloved rush to the altar.

Mr. Solov evidently meant to approximate the complicated plots usually associated with Nineteenth Century grand opera. But even in operas like Verdi's *Il Trovatore* and *Rigoletto* the implausibility of theme is overshadowed by the stature of the individual characters. They are deeply dimensioned human beings whose conflicts and passions are truly moving. And the musical materials used to express these passions are equal to them in penetration..

Vittorio was inhabited by insignificant, two-dimensional characters. Consequently the movement assigned to them could be only expository pantomime to further the superficial aspects of the plot or an occasionally decorative segment, as in the concluding wedding scene. To continue the operatic analogy, *Vittorio* resembled an opera consisting entirely of recitative and coloratura outbursts.

It is not clear whether this fundamental weakness derived from Mr. Solov's naiveté about the real nature of grand opera or whether it indicated a lack of confidence in the expressive range of his own medium of dance. By way of contrast, Richard Strauss's *Salome*, which shared the double bill with *Vittorio*, turned out to be far more convincing testimony of the potency of pure dance expression. For, at the point in *Salome* where song could no longer indicate the complexity of Salome's feelings toward Herod and Jochanaan, she burst into dance unencumbered by words and plumetted the opera to its seething conclusion.

Although *Vittorio* turned out to be an elaborate opera travesty, rather than a true ballet, it did, in the area of performance, indicate several very positive results of Mr. Solov's tenure as a ballet master. He has trained a delightful group of young dancers—neat in technique, sprightly in deportment, and with remarkable dramatic pliancy. As the witch, La Magalina, Jean Lee Schoch was authoritative in a role whose supernatural qualities were rather vaguely defined by the choreographer through windmill arms and a feeling of flurry. As the beloved, Fiamma, Judith Younger had sweetness sustained by fine sureness of line. And it was a pleasure to see Mr. Solov dance after an absence from the stage. His boyishness and loose-limbed brio gave a note of credibility to the innocent goings-on . . . as did ballerina Mia Slavenska, who had the unsympathetic role of the Princess of the Isle of Spain. Miss Slavenska understands the special degree of marcato thrust—the conscious elimination of detail in favor of bold outlines—that a dancer must bring to the vaulting proscenium and enveloping music of the opera house. Guest artists Yurek Lazowski and Edward Caton also had this awareness in their mimed roles.

Performers and choreographer were indeed fortunate to have the magnificent support of conductor Dimitri Mitropoulos.

An Evening of Modern Music, Drama, and Dance (Choreography by Anna Sokolow)
92nd Street "Y"
December 18 and 19, 1954

A choreographer like Anna Sokolow is to be cherished. For in these days when craftmanship in the arts is often decried as old-fashioned, and the rawness of improvisation is considered a virtue, Anna Sokolow has forged steadily and quietly on. As she has matured personally, she has found the choreographic means to express this greater depth. She has strengthened and polished her craft to the point where subtlety of mood and complexity of structure combine to form the illusion of perfect lucidity.

This particular program gave one the opportunity to see Miss Sokolow's work as an abstract choreographer and as a choreographer in a dramatic context. She handled both situations with mastery.

Lyric Suite (Alban Berg), her pure dance work, was originally presented last season on the New Dance Group Series (and prior to that in Mexico). It grows with re-seeing.

It is a radiant expression of life's basic forces. The opening solo (Allegretto Gioviale), with its bold patterns flecked with restlessness, seemed to say, "Here is man, alone, in

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VOLUME XXIX NO. 2 FEB., 1955
The World's Largest, Liveliest Dance Publication
Rudolf Orthwine Publisher **Jean Gordon** Associate Publisher

dance
MAGAZINE

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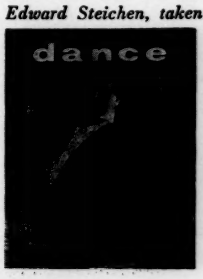
On the cover:

Two artists of the highest distinction meet on the cover this month. The brilliant study by Edward Steichen, taken over 20 years ago, captures the tension and excitement of Vicente Escudero (see p. 18-21) who returns to the U.S. for a farewell season starting Feb. 7 in N.Y., to be followed by a nat'l tour. Steichen is currently Director of the Dept. of Photography at the Museum of Modern Art.



coming . . .

Spotlight on TV

Into the minds and behind the scenes with the people who create the shows you enjoy on television—the thrilling exciting pictures and stories of DANCE Magazine's 1955 *TELEVISION AWARD Winners* (see page 11).

"You were right, Steffi"

The intriguing story of Steffi Nossen, written by Walter Terry, of a contagious dance movement which caught on because of faith and determination.

Canadian National Ballet

Signed for a major U. S. tour, Canada's newest ballet company steps brightly onstage.

all that and more

The most provocative and varied dance fare available anyplace . . . a feast for friends and their friends . . . a magazine for every dance enthusiast . . . speak up and do those you know a favor, remind them of Dance Magazine.

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VICENTE ESCUDERO, greatest flamenco dancer of this century, returns in triumph

"VICENTE, ESTO ES!"

BY ALEXANDRA V. KRINKIN

Exactly a year ago this month, a spare elderly man gave a solo concert of flamenco dance in the Spanish town of Valladolid. It was his farewell performance to the city of his birth.

As he stood, quietly acknowledging the tumultuous applause, an ecstatic voice called out from the balcony, "Vicente, esto es!" (Vicente, that's it!) And indeed it was. For, despite more than a decade of comparative inactivity, Vicente Escudero, the great master of flamenco dance, had lost little of his touch. True, the years had slowed him down a bit, but his arrow-straight body and richly shaded zapateado, his stern gypsy face and ominously clicking fingernails, combined to epitomize flamenco dance in its age-old dignity and power.

The concert, moving as it was, had a practical aspect, too. For it was to finance Escudero's journey to Paris where he had been invited to head a Spanish dance academy at the Salle Pleyel. When Escudero received the invitation (which called him the "eagle of the dance" and invited him to become the "emperor of instruction"), he was living quietly in Madrid, constantly sought out by the younger generation of Spanish dancers for advice and criticism, but somewhat of a legend as a dancer.

The invitation proved to have a magical effect. For, after the Valladolid farewell, Escudero went to Paris last summer, not as a teacher, but as a performer. With a new company, he performed at the Théâtre des Champs-Elysées and set the audience afire as he had done more than twenty years before.

This month he returns to the United States for a final farewell tour. With him will be Carmita Garcia (who appeared in his first American concert on January 17, 1932), María Marquez, a company of attractive young dancers, two guitarists, a pianist, and the celebrated seventy-three-year-old flamenco singer, Pepe el de la Matrona.

We chatted with Escudero in Madrid last winter —before this new burst of public acclaim had descended upon him. We found him spare, wiry, animated and energetic. Time had affected his appearance very little. Erect, looking taller than his actual height, he walked bending only his knees. He

moved and spoke with neat, rapid gestures to emphasize his ideas. In conversation he was animated, with a reserved intensity, describing and "sketching" his thoughts with occasional movements of his arms or whole body and flashes of dry, ironic humor. His personality suggested elasticity and a fluid, but self-contained vitality — the poise and fleetness of a heron.

In the dining room of his Madrid hotel, we asked Escudero to discuss his ideas about Spanish dance. He told us briefly of the book he published a few years ago called *Mi Baile* (My Dance), which, unfortunately, appeared in a limited edition and is extremely hard to come by now.

More recently, Escudero contributed an explanation of the basic principles of the flamenco dance, together with illustrations, to the book *The Enigma of Berruguete* by Dr. Luís de Castro of Valladolid. This study analyzes and traces the origin and history of the flamenco dance to Spanish sources, rather than to gypsy sources, as is popularly supposed. In presenting his evidence, Dr. de Castro used figures in the religious sculpture of Alonso Berruguete, a Castilian sculptor of the Fifteenth Century, and Escudero drew analagous flamenco dance poses.

As Escudero explained it, "The great sculptor drew his inspiration for the figures of the central group of his 'San Benito' from the movements and steps of the Spanish dances which the gypsies (called Flamencos by the Spaniards because they arrived in Spain at the same time as the Flemish soldiers and travellers under the Emperor Carlos 1) assimilated."

"However," Escudero continued, "it is important not to confuse the 'Seguiriya Gitana' with the popular classic 'Seguidilla,' as the two have nothing in common. The 'Seguiriya Gitana' represents the eternal and infinite sadness of certain nomad tribes of India, those tribes whose perpetual wandering is accompanied by the liturgical 'lament' of this incantation, charged with plaints and wails. I studied this ritual for five years before presenting it for the first time as a dance in the theatre."

"How is flamenco dance performed now?" we asked, turning to the present. (*over*)

"In almost the whole world, the teachers of Spanish dance, the people who give lessons, are not really dancers, taking the form seriously," Escudero replied. "Even the 'flamenco' guitarists set themselves to giving explanations to the students. The pianists do the same. Teachers give lessons with very flimsy foundations. They deceive people!" He broke off, irritated, then resumed. "This is a period in which Spanish dance is so mixed that no one knows how to tell what is good."

"What would you suggest to remedy this confusion?"

"That the writers and critics document themselves on our dance to explain it to the public correctly. At present they are unable to expl..in or to tell the truth for lack of examples. Acrobatics, mannerisms, velocity, the soft movements, the technique of ballet, and all the other baroque scrawls and elaborations have nothing to do with our Spanish dances."

"How do you dance?"

"I do not know if it is good or bad," Escudero said simply. "But I know it is pure, with the pure character of the Spanish man. The Spanish dance today," Escudero continued, "lacks the three characteristic principles of purety, sobriety, and style. If it continues in its present course, the Spanish dance will lose its personality." He added that in his Paris academy he would continue his attempt to correct these defects, maintaining and teaching his concept of the pure Spanish dance.

We asked Escudero how he felt about dancing in America, "I'd like to go," was his reply. "I have a warm memory of the North American public and of the critics there. I'd like to know," he remarked with his brief, ironic smile, "what those critics think of some of the present day acrobats."

Regardless of what they think of the "acrobats," American critics and public are more than eager to see the old master again. Advance reports by American critics who saw him in Paris last summer indicate that he is still exciting. A New York paper's recent announcement of his intended return produced more inquiries about where to obtain tickets than any other pre-concert release. Escudero's New York manager has been swamped with calls.

All in all, it is a fitting conclusion (since he insists that this is absolutely his last tour) to a career that began in Valladolid sixty-three years ago. Unlike his contemporaries, Argentina and Argentinita, who were essentially classic dancers, Escudero is a pure flamenco dancer. His art rises directly from his background. His parents were from Granada, the home of Spanish gypsies.

At the age of nine, Vicente was already dancing with a troupe and passing the hat. His fierce gypsy pride made hat passing seem undignified, and so he teamed with a guitarist and left the company. The guitarist took charge of passing the hat, but somehow Vicente did not receive his share of the proceeds. And so he smashed his companion's guitar with a stone and dashed off to perform on his own in the Spanish cafes.

It wasn't until 1927, after he had appeared time and again in the cafes and music halls of France and other European countries, that he decided to become a concert performer. After his first performances, he came to the attention of Pavlova, and eventually she wanted him to appear in the United States with her. But her untimely death forced him to appear here on his own.

That was early in 1932. And his success in this country was phenomenal. Critics hailed him as one of the greatest stage personages of all time, and they devoted their Sunday space to sober analyses of his style.

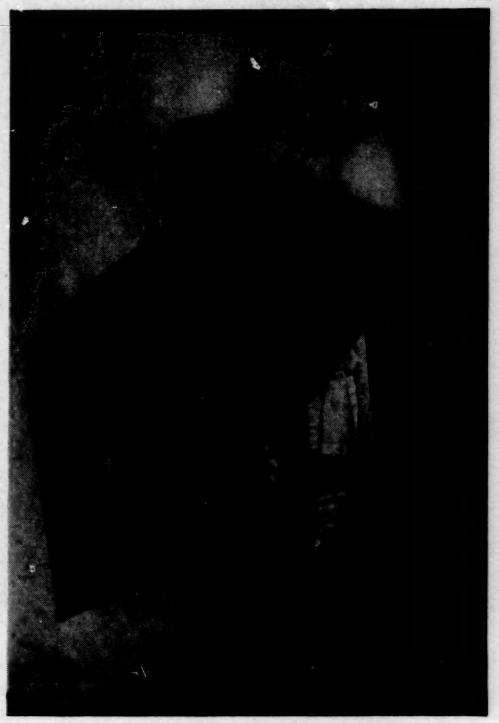
When he returned for his second tour in the fall of 1932, reporters swarmed to the boat to meet him and trailed him to his hotel suite. Columns of copy began appearing (The Herald-Tribune devoted twenty inches to an account of his arrival) about his fear of dying at sea and being thrown to the fish — the exploits of his pet cat — and other trivia.

His arrogant disdain for the formal trappings of theatre and his flair for improvisation captivated even the most conservative concert goers, and his American tours during the years from 1932 to 1935 covered as many as fifty-five cities each. For American audiences, as for audiences the world over, Escudero came to symbolize Spanish dance, in much the same way that Pavlova has come to represent ballet and Isadora Duncan the free dance. But Pavlova and Isadora have joined the immortals. Escudero is an immortal among us . . . one for whom a whole new generation of Americans will now happily be able to shout, "Vicente, esto es!"

Ed van der Elsken

Above: A 1954 performance shot, taken in Holland with partner, Carmita Garcia. Below: One of Escudero's infrequent excursions into classic dance.

Iris



DECALOGUE

So deeply has Vicente Escudero thought and felt about the true qualities of the flamenco dancer, that in 1951 he published a pamphlet called "Decalogue on the Pure Flamenco Dance." At DANCE Magazine's request, we asked Escudero to elucidate the points of his Decalogue especially for the magazine's readers. *A. V. K.*

1. Dance as a man

"The personality of the Spanish man is grave, austere, with strong passions that achieve their dance expression in reserved, composed movements; a vertical unbroken line of the body from the hips upward; and strict, sustained rhythm accented by inner emotional intensity appropriate to the dramatic meaning of the dance itself, rather than the personality of the dancer." (Escudero drew himself up in his seat, showing us the unbroken line from hips to crown). "The character of the Spanish man, in the dance, is without effeminate thrusts of the arms, without spreading or crooking fingers, and without angular or waving movements of the hips. Those are the woman's movements."

2. Sobriety

3. Turn the Wrists from the Inside Outward, with the Fingers Together

Escudero illustrated this, turning his wrist slowly, his fingers together, producing a continuous line of the arm through the wrist joint to the fingertips. "Not like this," he said, showing by contrast a sharp flip of the hand upward, tensed, and with the fingers rigidly spread and curved.

4. Hips Quiet

"They should remain within the vertical line of the whole body and support it."

5. Dance "Asentado" (Seated) and Serenely, Not in a Circusy Manner

Escudero tapped out with his knuckles a firm, even rhythm, gradually augmenting in intensity, but without accelerating the tempo or increasing the volume. He repeated it with his feet. "Not this way," he explained, beating out a rapid, nervous, and irregular rhythm. He remarked that the dancers of the present generation appear to have lost the art of dancing slowly, with repose, which is essential to the Spanish dance.

6. Harmony of Feet, Arms and Head

Escudero again indicated the erect, continuous line of the whole body, with natural, fluid movements of arms, head, wrists, or shoulders.

7. Esthetic and Plastic Purity

This refers to the contemporary trend of combining styles foreign to the Spanish dance.

8. Style and Accent

Authenticity of body line and dramatic interpretation.

9. Dance in the Traditional Garb

"Arbitrary additions like broad sleeves, open-necked shirts, sashes, which many dancers permit themselves to make in our traditional costumes are in poor taste and produce a vulgar and false effect."

10. Achieve a Variety of Sounds, through the Inner, Emotional Interpretation of the Dramatic Character of the Dance, Without Metal Taps on the Shoes, Inlaid Wood on the Stage, or Other Externals.

THE END

ABOUT THREE BOOKS OF DANCE PHOTOS

an album of memorable photographs by Baron, Lido and Himmel

As unalike as the hands and the eyes behind the cameras are the three handsome books of photographs of dance which have come off the presses within the past few months. One is by a Frenchman, another by an Englishman and the third by an American and, although one may summon up fine arguments to deny it, each of them reveals characteristics which reflect both opinion and trend in his own country.

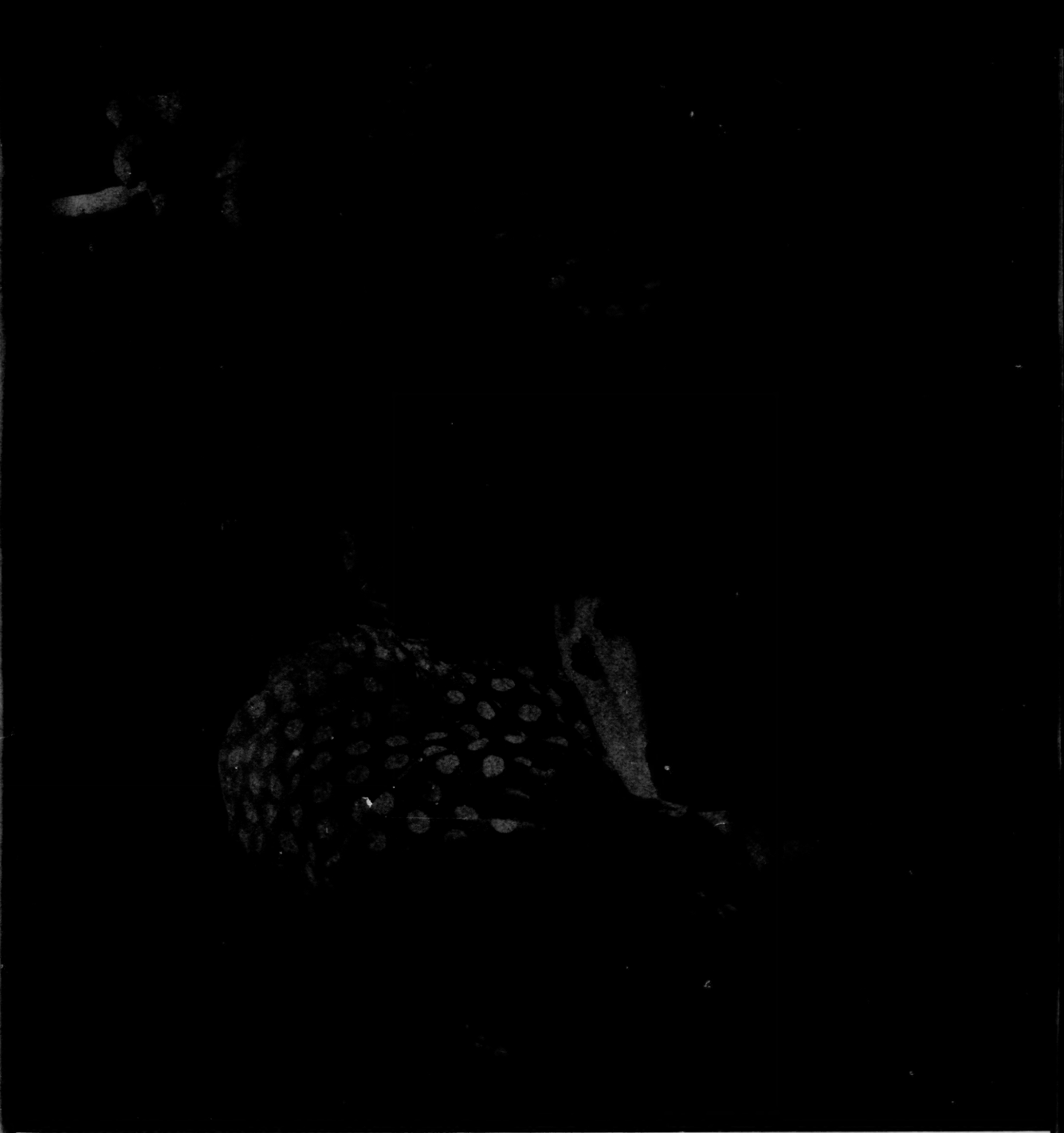
Serge Lido of France, and Baron, court photographer to England's monarchs, are famed for their work with dance and have done previous books on the subject. Paul Himmel, highly gifted and successful U.S. magazine and fashion photographer has essayed his first dance volume in *Ballet in Action* (G. P. Putnam's Sons: $10.00). Focussed completely on the New York City Ballet, it follows in the tradition of Alexei Brodovitch's *Ballet*, which appeared in 1945. Even more than its predecessor it concerns itself with exciting photographic blurs, grainy textures, and gradations of grey on the page. Its author makes the mistake, however, of thinking that a well-organized blur necessarily conveys *quality* of movement when, in fact, it often reflects nothing but a blur caused by an object moving quickly. On occasion, as in the photo of Maria Tallchief on page 28, this technique of transition does capture quality and give a dance feeling, but unfortunately these are the rare exceptions. Walter Terry's text on the nine ballets photographed is interesting but unrelated.

Baron's *Ballet Panorama* (Rinehart: $7.50) is in every way a less experimental and more conservative volume, foregoing visual excitement for a solid, slightly idealized, conventional presentation. Unlike the Himmel-Terry book, *Ballet Panorama's* text is integrated with the photographs, to the extent that Arnold Haskell, well-known author and head of the Sadler's Wells Ballet School who wrote the text, was also responsible for the choice of pictures. These, uneven in quality, cover a large and international variety of ballet companies and personalities plus a section about Spanish and other ethnic dancers quaintly titled "Exotics."

Serge Lido's *Ballet* #4 (Art & Industrie: $5.50) is somehow even better than his usual candid records of dance and dancers as they appear in Paris, in Venice, on the Riviera, or wherever it is that M. Lido happens to be dashing during a given season. The best of his photographs reveal a disarming inquisitiveness, a warm-hearted interest. This year, in addition, an intangible quality of maturity has been added. There are the inevitable touches of chi-chi, like the photos of Tanaquil LeClercq and Nicholas Magallanes in *Metamorphoses* costumes looking like strange statues against a background of Venice rooftops, but even these, being restricted to just a few, have their appeal. The general tone of this album is *sympatico*. The text consists of two pages of ecstatic praise of the dance by Jean Louis Barrault and another two pages by Mme. Irene Lidova, who makes concise commentary on the dance season in Paris during 1954. There is no text in the book, the photos speak for themselves.

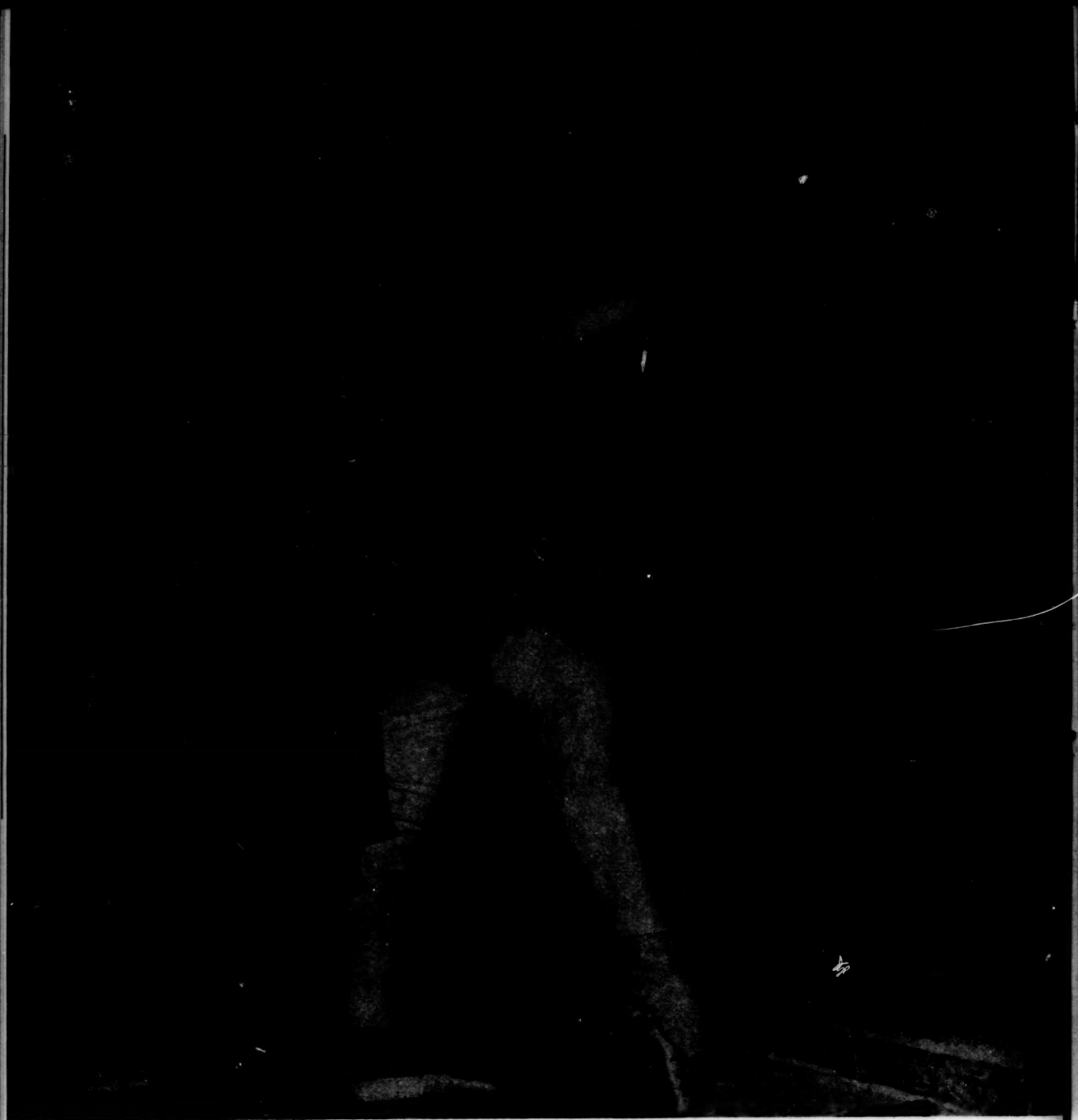
Each of these three books is obviously different, each will find its own fans and enthusiasts. The photographs chosen for these pages are among those we consider the best. In several cases they are actually atypical — like the performance shots by Baron, who usually prefers "posed action" pictures. But all of them become different to some extent by being taken out of context from the consistent points of view of the books in which they appear.

Lydia Joel



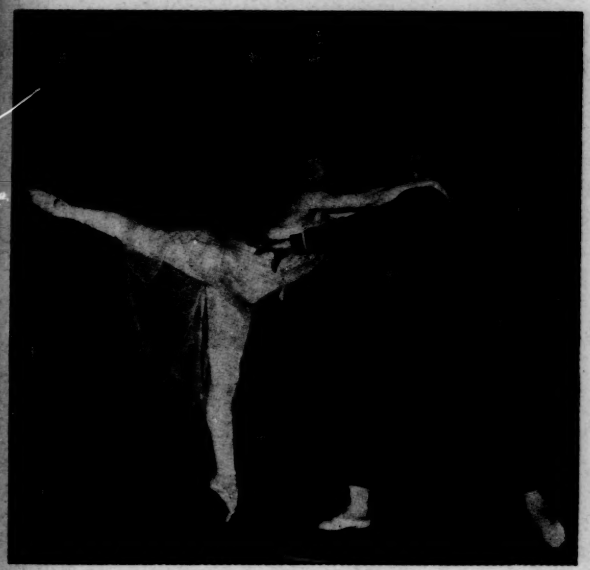
from **Lido's** Ballet #4

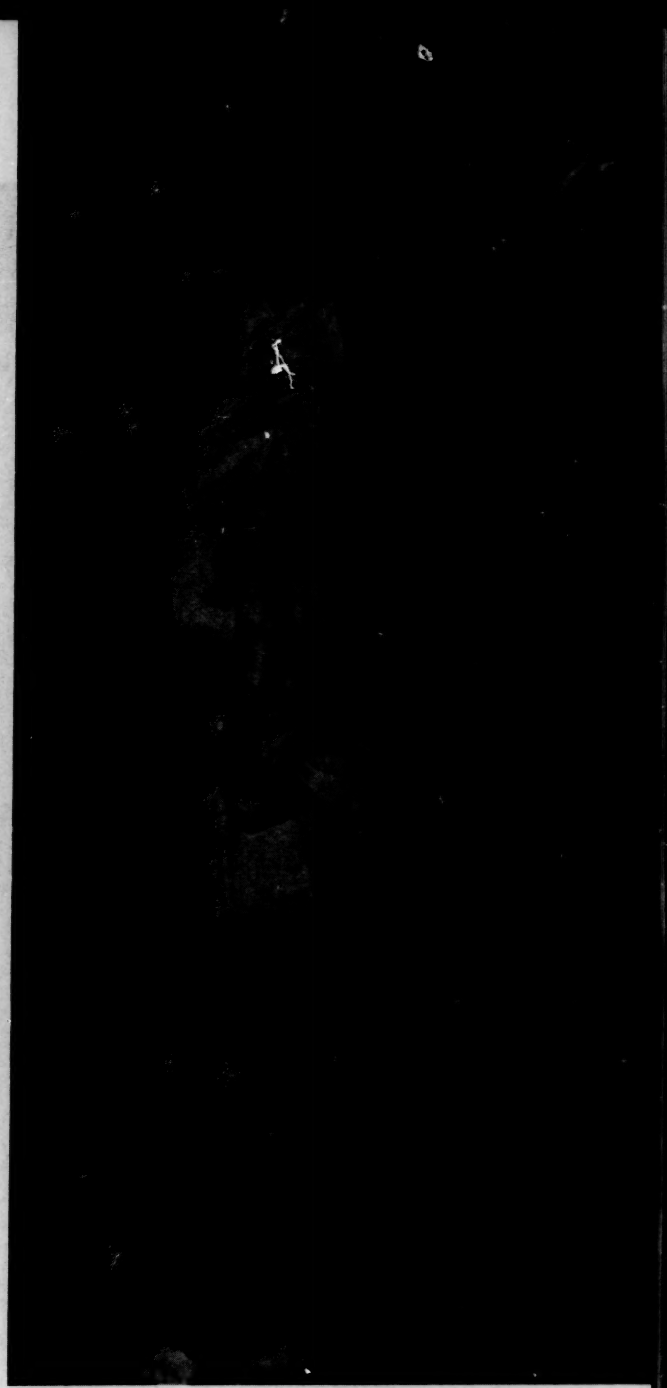
Antonio, scheduled to appear in N. Y. with his company in February, as he was photographed at the Empire Theatre, Paris, January 27, 1954.



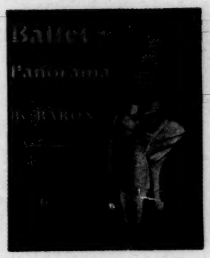
from **Lido's** Ballet #4

Left: Galina Ulanova; below: Galina Ulanova and Youri Jdanov; and right: Alla Chelest and Boris Bregvadze. All were taken on stage of the Paris Opera, May 7, 1954 when press and photographers were permitted to attend rehearsals for the scheduled appearance of the Soviet Company in Paris. For political reasons, the season was cancelled the day before the premiere.





from **Paul Himmel's**
Ballet in Action
Left: Members of the New York City Ballet in a scene from Frederick Ashton's "Picnic at Tintagel."
On the following page: Maria Tallchief in Balanchine's version of the "Sylvia Pas de Deux."

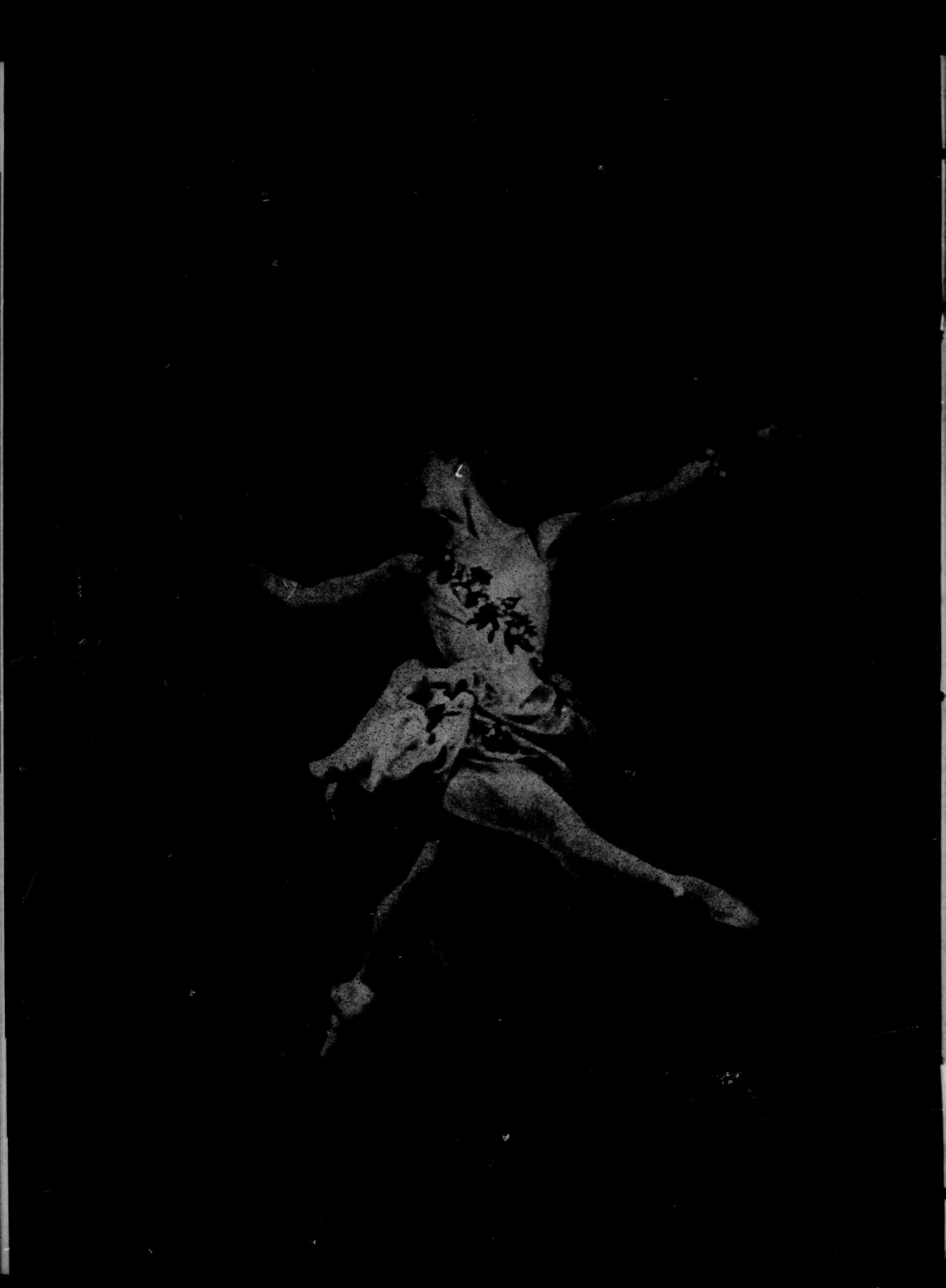


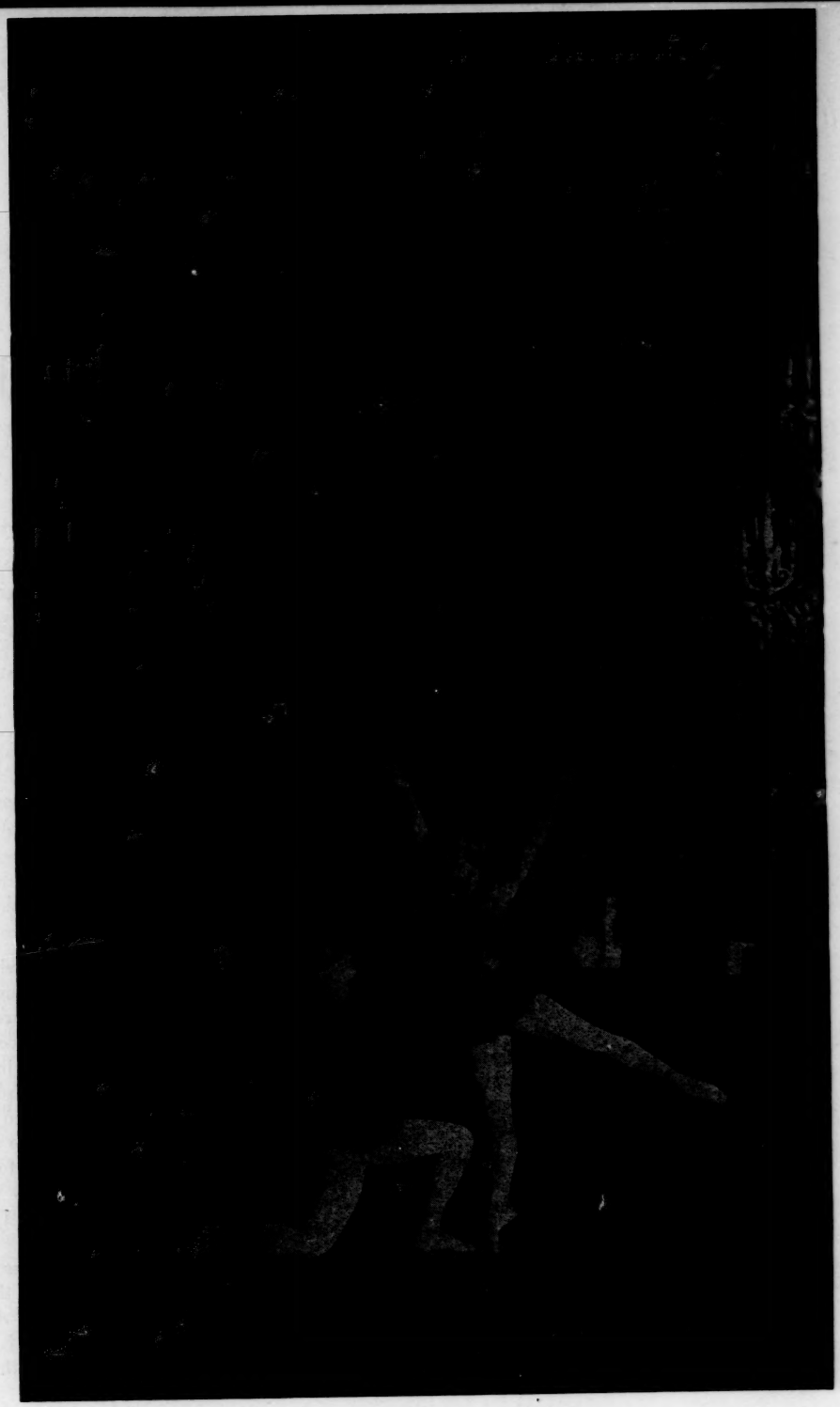
from **Baron's** Ballet Panorama

On this page: A performance photo of the Danish Royal Ballet in Toni Lander's "Etude."

On page 30: *Patricia Miller of the Sadler's Wells Theatre Ballet in "Pastoral."*

On page 31: *Lycette Darsonval and Michel Renault pose in the Grand Foyer of the Paris Opera.*





THE END

hunting for souvenirs in London's courts and alleys solves some puzzles and brings mysteries to light

BYWAYS OF BALLET HISTORY

BY DIANA P. DANIELS

Where is "The Taglioni Testimonial," that massive set-piece in frosted silver, given to Marie Taglioni by London balletomanes of 1846? What has happened, these hundred years, to all the cottage-china statues of Carlotta Grisi as Giselle? Who has those Portraits of Famous Dancers, advertised in a bygone journal for threepence each, post free?

Those eager to fill the countless gaps in the history of the Romantic Ballet, may find answers to such questions in the narrow courts and passageways of old London, among shops which retain a flavour of the last century. Here, from dusty cocoons of wrapping paper, they may still pull small secrets or uncover baffling mysteries.

To emphasize London is not to discount other cities in the search for this kind of buried treasure. But nineteenth-century London was certainly a printer's paradise, bursting with sketches, booklets, lithographs, eager to praise, joke or moralize about anything which took its fancy. Also, despite bombs and social changes, the brisk boots of invaders have not stamped into these cave-like shops of Bloomsbury or the Charing Cross Road, seeking salvage, or subversive matter. Much, therefore, remains in forgotten corners. And on this search, avoid at all costs the modish Ballet Bookshop! For these hidden clues are not self-conscious ballet souvenirs, but part of the very life of their times, single threads to draw carefully from a great fabric.

Drawing out threads is a genuine thrill, however. As when, in a grimy folder, I found a few sheets headed, cryptically: *The Comic Album — For Every Table.* Caricatures, in the John Leech style, showed Jules Perrot and Fanny Cerrito, with companion verses. The writer, whoever, he was, went into raptures about Cerrito:

She's perfect, she's charming,
She's something divine,
The three graces combined
With the sweet muses nine —

but could not resist a jibe at the brave illusions rigged up by stage machinery:

A little board slides on
And Cerito glides on
With her toe to the ceiling
Just think of her feeling
(From such things preserve us
As we're rather nervous!)

The verses were followed by a short paragraph of absolutely non-balletic meaning, called *The Centrifugal Railway!* So I looked around for someone to explain all this. In the bookseller's small back room, one unshaded light-bulb dangled like a golden pear in Aladdin's cave. From the summit of a pile of old encyclopedias, an oilstone gave out its homely smell. I called out to the book-seller who was upstairs cooking supper for some of his cats. When he appeared, he knew nothing about the ballet fragment, but suggested I pay five shillings and take it.

Soon after, in the domed stillness of the British Museum Reading Room, I found these verses to be a torn-out section of *The Comic Album*, a large red-cloth volume dated 1843 and published in London. It was full of facetious articles, unsigned,

on sport, domestic topics and so on, with no other reference to the ballet!

Then followed the case of Esmeralda and Captain Phoebus: In the 1840's, gaily-colored figures of Staffordshire china, rough likeness of popular ballet characters, were sold cheaply in England, alongside figures from opera and the drama. After the romantic ballet's decline, these were scorned as cheap ware, and few ballet figures are left unbroken today. So the discovery of a bold young woman, some ten inches tall, in a pink china skirt and dark-blue bodice, holding aloft a tambourine and accompanied by a pet goat, raised no mystery at all. She was Esmeralda, for sure — but such figures usually were made in pairs, so where was her lover, Phoebus, Captain of the Guard? I might still be wondering — but a dealer friend spotted him in a junk shop in South London. Now he shares the mantlepiece with Esmeralda — he's a dashing fellow in blue jacket, green waistcoat and pink breeches, the fatal scarf, in vivid orange, slung across his shoulder. A goat attends him too, for symmetry's sake!

Less conclusive was the finding of Jules Perrot in costume identical with that on a rare music sheet in the Harvard Theatre Collection. This sheet, its melody *Come Away to the Glen*, quite unconnected with Giselle, has a top sketch of Perrot as Loys, with Carlotta Grisi in her costume for *Giselle*, Act One. My china Perrot wears a faithful replica of Loys costume — but where is his partner? No one seems to have her today, at least in England. But perhaps in some bypassed attic lies a dainty china figure in blue and white, crowned with leaves and flowers.

Probably the broadest field for collectors is the search for hidden traces of the great Marie Taglioni, who danced so often in London, of whom much is known from the lithographs of Alfred Chalon and others, but much is clouded and mysterious yet.

When Marie Taglioni first danced in England, the future Queen Victoria was a child, and London a tough and raffish city, with unruly audiences. Now we glimpse our ballerina performing a Danse

From the author's collection — a pair of figures manufactured in the 1840's in gaily colored Staffordshire China, representing Jules Perrot and Carlotta Grisi in "Esmeralda". (Note tambourines, goats, etc.). Staffordshire ware was inexpensive and popular. Are there still many of these cottage-china statues tucked away in odd corners?

This clipping from the Illustrated London News, Sept. 19, 1846, shows an engraving of the frosted silver testimonial presented to Marie Taglioni by "certain noblemen and gentlemen, frequentors of the Italian Opera House" commemorating her performance in the ballet "Endymion" during the season of 1845. The silversmiths were Mssrs. Garrard of the Haymarket, London, and the artist was a Mr. Cotterell. The cost was three hundred guineas. This massive souvenir seems to have disappeared without trace, although alabaster copies of it in a small size have been seen.

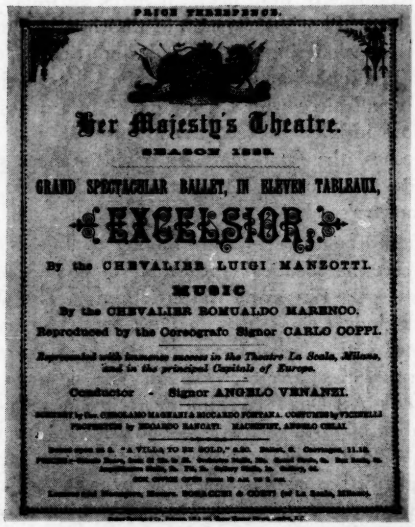
Russe at the old Olympic Theatre, long since vanished; now at Covent Garden as star of *La Sylphide,* with the fledgling Fanny Elssler in a minor role; now at Drury Lane, teamed with her father, brother and sister-in-law, under the management of Alfred Bunn, that lively black sheep among London theatre managers, who complained at having to pay her one hundred pounds for each performance; now dancing a gavotte at a ball for the Spitalfields weavers. This last is the night of June 1, 1837, and in twenty days time the Victorian age will begin.

These happenings, and many others, have left their traces on fragile playbills and in fox-stained books. Each is a link in the story of a great dancer, and part also of London's story. The evidence of music-critics and lithographic artists, who saw the ballet with professional eyes, is not enough to guide us here; plain members of the audience should have their say. One of these, James Hedderwick, a Scotsman, recalled Taglioni in his memoirs, as the century drew to its close. He had seen her dance at only one performance, and he lived far from the ballet world. Yet, some fifty years later, he wrote: "But Taglioni! No tyranny of tuition could account for her ethereal movements! . . . Here was a new, sparkling world opened up . . . Mind was roused, heart was captivated, and applause broke vehemently forth, not as a compliment to the performer, but as a relief to the excited spectator!"

Children, too, are important witnesses. The Taglioni Dolls of the child Princess Victoria, are famous (see DANCE Magazine October, 1952); less known is a juvenile drama-sheet, in both the Penny Plain and Tuppence Coloured versions. Here Taglioni appears as La Sylphide in "popular" style, together with three characters of current melodrama. On my colored copy (painted for sale by child workers in some East End garret, or by luckier children for amusement in their own nurseries) Taglioni has a primrose-yellow costume, trimmed with large red roses! Not the traditional Sylphide, but a child's delight. This sheet, in *Mark's Miniature Portraits* series, is dated 1839.

Dated Sept. 1839, this juvenile drama sheet, found by the author in a small London shop, shows three characters of current melodramas, and Marie Taglioni. These leaflets were sold at "a penny plain and Tuppence colored". This is an example of the "penny plain".

Photos by Paul Wilson


PRICE THREEPENCE.

Her Majesty's Theatre.

SEASON 1885.

GRAND SPECTACULAR BALLET, IN ELEVEN TABLEAUX,

EXCELSIOR.

By the CHEVALIER LUIGI MANZOTTI.

MUSIC

By the CHEVALIER ROMUALDO MARENCO.

Reproduced by the Coreografo Signor CARLO COPPI.

Conductor - Signor ANGELO VENANZI.

The 1885 program of Her Majesty's Theatre features the "Grand Spectacular Ballet in eleven tableaux, EXCELSIOR," in which Enrico Cecchetti was Primo Ballerino and the scenes included "The First Steamboat;" "The First Electric Telegraph Office at Washington" (which had a "Grand Ballabile of the Telegraph Messengers"); "Inauguration of the Suez Canal;" "The Emancipation of Slavery" and "The Meeting of the Italian and French Miners at The Tunnel of Mont Cenis." This illuminating first-hand information, purchased recently for a few pennies is now one of the many programs in the collection of the author.

the year of Taglioni's great success in *La Gitana* and also of her tour of Britain's provinces.

Once came a real mystery, an enchanting piece of flotsam, of a kind that surfaces rarely; this was a humble booklet, greasy with age, yet intact, the following information on its cover: "Six Gems de Ballet — danced by Madlle. Taglioni, Madlle. Fanny Elssler, and Madlle. Duvernay, arranged expressly for the Flute and illustrated with portraits taken from Drawings made at the Queen's Theatre during the present season." Publishers are George and Manby of Fleet Street, and the price is Two Shillings. There is no date, and efforts to trace a second copy in museums or private collections, seem fruitless. Oddly enough, though Elssler's name is on the cover, she is not among these six named portraits with their twin flute-airs. Five are of Taglioni, with her brother Paul or alone, and one of Pauline Duvernay in costume for Florinda in *The Devil on Two Sticks*.

The time and place of this booklet seem particularly elusive: for the former Queen's Theatre, in Tottenham Street, London, was a home of burlesque rather than serious ballet; and a second Queen's, at Long Acre, now also vanished, opened in 1867, long after Taglioni's retirement. Can "Queen's" be a shortening of "Her Majesty's" Theatre, great center of the romantic ballet in early Victorian London? Scarcely, for Pauline Duvernay retired in 1837, when the Kings Theatre had barely changed its name in honour of the new Queen. Besides, the great dancing partnership of Paul and Marie Taglioni seems to have tapered off somewhat earlier than this. All remains guesswork, but the little black-and-white sketches are a joy.

In the days of her seniority, keepsakes of Marie Taglioni become more plentiful, and records clearer. In 1845, the Victorian age had begun in earnest. Benjamin Lumley, manager of Her Majesty's Theatre, controlled the temperaments of his great artists with finesse and dignity. The child who dressed ballet dolls had become a monarch, and there were Gala Performances and State Occasions.

No British picture journal which appeared during the 1830's is published today; but the Illustrated London News began its career in 1842, and chronicled the ballet in style. Once I picked from a pile of junk-paper in a secondhand shop, a lovely page from the News of July 5, 1845, showing Taglioni at center, wreathed by ballet characters and symbols — a graceful tribute to what was thought to be her farewell season in London.

In the same pile lay a snipping from Sept. 19, 1846, with a sketch of "The Taglioni Testimonial," a large centerpiece in frosted silver, presented to Taglioni by "certain noblemen and gentlemen, frequenters of the Italian Opera House." Made by a craftsman at famous London jewellers, at a cost of three hundred guineas, this elaborate token modelled a scene from the ballet *Endymion* in which Taglioni had starred as the Goddess Diana, a year before . . . Surely such a piece is unloseable — yet where is it today? Not, it seems, in any of Europe's museums. Has it been melted down by vandals, or is it a showpiece in some great mansion, off the beaten track? The weighty souvenir has vanished, the airy vision of the dancer stays . . .

So the ballet explorer may speculate, each answer raising a dozen questions. Even the days of Diaghilev are full of unsolved puzzles, many a piece of the jigsaw lost. Yet sometimes there is a complete glimpse, a miniature window opening on the past: One day, in the damp corner of a dark bookshop, I found a theatre programme of 1885, the playhouse still Her Majesty's, the show a "Grand Spectacular Ballet in Eleven Tableaux" named *Excelsior*. The public got everything but a trip to Mars — Scenes with undanceable titles — *The First Steam Boat — The Discovery of Electricity — Inauguration of the Suez Canal* and so on. All this, and Primo Ballerino Enrico Cecchetti, a dashing young man with real mustaches, making his London debut and thrilling audiences with his agile grace, a contrast to the insipid dancing of those days . . . Carriages at eleven fifteen . . . through that peaceful darkness the audience jingled home, and the Primo Ballerino went to supper. At the same time, over on the other side of Europe, a boy named Serge Diaghilev and a five-year old girl called Anna Pavlova, went their own ways, unaware of history moving closer. *THE END*

TWO

TUDOR

BALLETS

WITH

NORA

KAYE

IN

JAPAN

日本

Nora Kaye in "Lilac Garden" by ORA MITCHELL

Among the many fêtes arranged for the visitors was a tea party at the "geisha" house of O-Han-San (center) who is considered, according to Mr. Tudor, "the Martha Graham of Japan." At the extreme left and right are Mr. and Mrs. Kobayashi. Mr. Kobayashi is head of the Toho Co., which was responsible for bringing Miss Kaye and Mr. Tudor over for the season.

During a break in rehearsal:
Left to right: Nora Kaye relaxing, an assistant, the conductor (who was trained at Juilliard in N. Y. C.), Mr. Komaki and Mr. Tudor.

Tudor responds to requests for a speech after the opening night presentation of his ballets at the Nichigeki Theatre.

Two Tudor Ballets in Japan (cont.)

This past summer, choreographer Antony Tudor accepted the invitation of the Toho Company, theatrical producers of Tokyo, and flew to that city to spend six weeks preparing two ballets for the August season of the Komaki Ballet — his well-loved *Lilac Garden* and a ballet to Offenbach's *Orpheus in the Underworld*. The musical arrangement is the same as that used by Massine for *Gaité Parisienne*, but the choreography, originally created for presentation with the Philadelphia Symphony Orchestra last year, is altogether different. The ballet, called *Le Bar du Can-Can* in Japan, will revert to its musical title when it is presented in the U.S. by the Canadian National Ballet this spring.

The program, consisting of *Lilac Garden*, *Le Bar du Can-Can* and *The Firebird*, was performed ten consecutive times in the 4,000-seat Nichigeki Theatre, and played daily to filled houses and capacity standing room. Seats at approximately $2.00 top, were comparable to our $6.00 Broadway prices. Opening night of the season was a full-length presentation of *Swan Lake* as staged by Director Mashahide Komaki from a version he learned in Shanghai, where he worked previously with a Russian company.

The reception of guest Nora Kaye, making her second appearance in Japan, was again nothing short of triumphant. The pictures on these pages bring us an intimate view of the atmosphere and the performances. Mr. Tudor reports that as ballet dancers, the Japanese are "miraculous workers — they work and work and work — constantly eager, absorbing, learning." The ballet audience in Japan, also constantly eager and learning, continues to multiply.

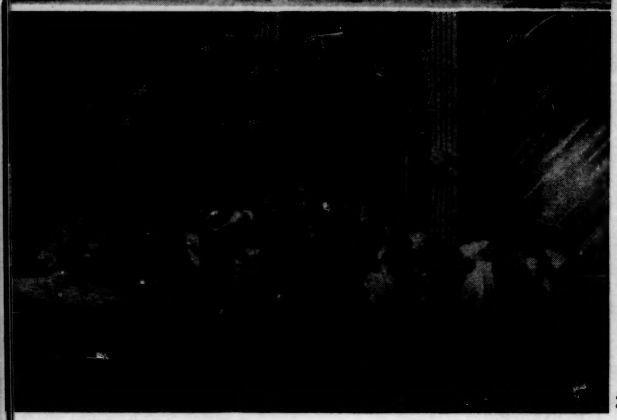
(over)

Scenes from Lilac Garden

LE BAR DU CAN-CAN

as performed with Nora Kaye and the Komaki Ballet in Tokyo

1



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1. *An Operetta Star (Nora Kaye) comes to the Bar du Can-Can with the Duke (Mashahide Komaki).*

2. *When The Duke starts flirting with The Lady of Leisure (Tomojii Shakuta), her escort and the Duke become involved in a brawl.*

3. *The Operetta Star who is piqued at the proceedings, does a handsome pas de deux with The Artist (Nabuo Iwamura) in whom she has been interested since her arrival.*

4. *Closing time and she must leave with The Duke.*

5. *But she returns briefly, a moment later, to give The Artist a note with her address.*

4

5

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

RUTH ANN KOESUN *and* ERIC BRAUN

Ruth Ann Koesun, daughter of a Chinese physician and an American mother of Viennese descent, was born in Chicago. She was six when she was taken to see a performance of the Original Ballet Russe. She immediately became so intrigued that her parents enrolled her for ballet classes with Edna Lucile Baum, with whom she studied for five years. She then became a student of Walter Camryn.

Choreographer Ruth Page frequently selected children from the Camryn-Stone School to dance in her summer light operas in Chicago and environs, and Ruth Ann, at the age of twelve, began making professional appearances. She studied with Mr. Camryn for about six years and then joined the Eloise Moore Dance Pantomime Theatre. During her two years with this group she frequently obtained special permission from her high school to participate in extended weekend performances at mid-western colleges.

Several summers were spent in New York taking classes at the Swoboda School. In 1945 she continued her studies there for the entire year. During Christmas week, 1945, Ballet Theatre was appearing in Chicago and Ruth Ann, home for the holidays, attended a performance which included *On Stage*. Fascinated, she fancied herself dancing the leading role. Within a year's time her wish was realized. She joined Ballet Theatre during the summer of 1946 and was soon dancing solo parts.

Eric Braun was born in Vienna and as a youngster began to study the violin. At the insistence of his mother he applied for and won a dance scholarship at the Vienna Opera House when he was ten. In addition to his regular schooling, he deligently studied music and dance there for three years. His father's business brought the family to Cleveland, Ohio, when Eric was fourteen, where he continued his dance education with Mme. Bianca Frolich, also of Vienna. Two years later the Brauns moved to Santa Monica, Calif. For the next four years he was a scholarship pupil with Bronislava Nijinska. He danced in several motion pictures for David Lichine, including *Song of Russia* and *North Star*. After a time with the Army's ski troops division he returned to Mme. Nijinska's instruction. He also danced in movies for Eugene Loring and Robert Alton. Lucia Chase saw him in class and invited him to join Ballet Theatre. Thinking himself not quite ready, he studied for another six months and then joined the company during the summer of 1945. In London, 1946, he was awarded his first leading role as one of the sailors in *Fancy Free*.

On December 11, 1947, during a Ballet Theatre season, Ruth Ann Koesun became Mrs. Eric Braun. In view of the event, the program was shifted to permit them a one-day honeymoon. Both leading soloists of the company now, they appear in most of the company's extensive repertoire. In addition, they have done a supper club act with John Kriza and numerous summer operetta appearances. During their time off, while Ruth Ann is occupied with home chores, Eric, a sports enthusiast, enjoys his recently acquired racing car. After persuasion Ruth Ann timidly admits her ambition to dance *Giselle*. Eric would like to dance in a new ballet done especially for him and is considering joining the ranks of dancer-choreographers.

MARGRET DIETZ: *German Teacher in America*

BY SELMA JEANNE COHEN

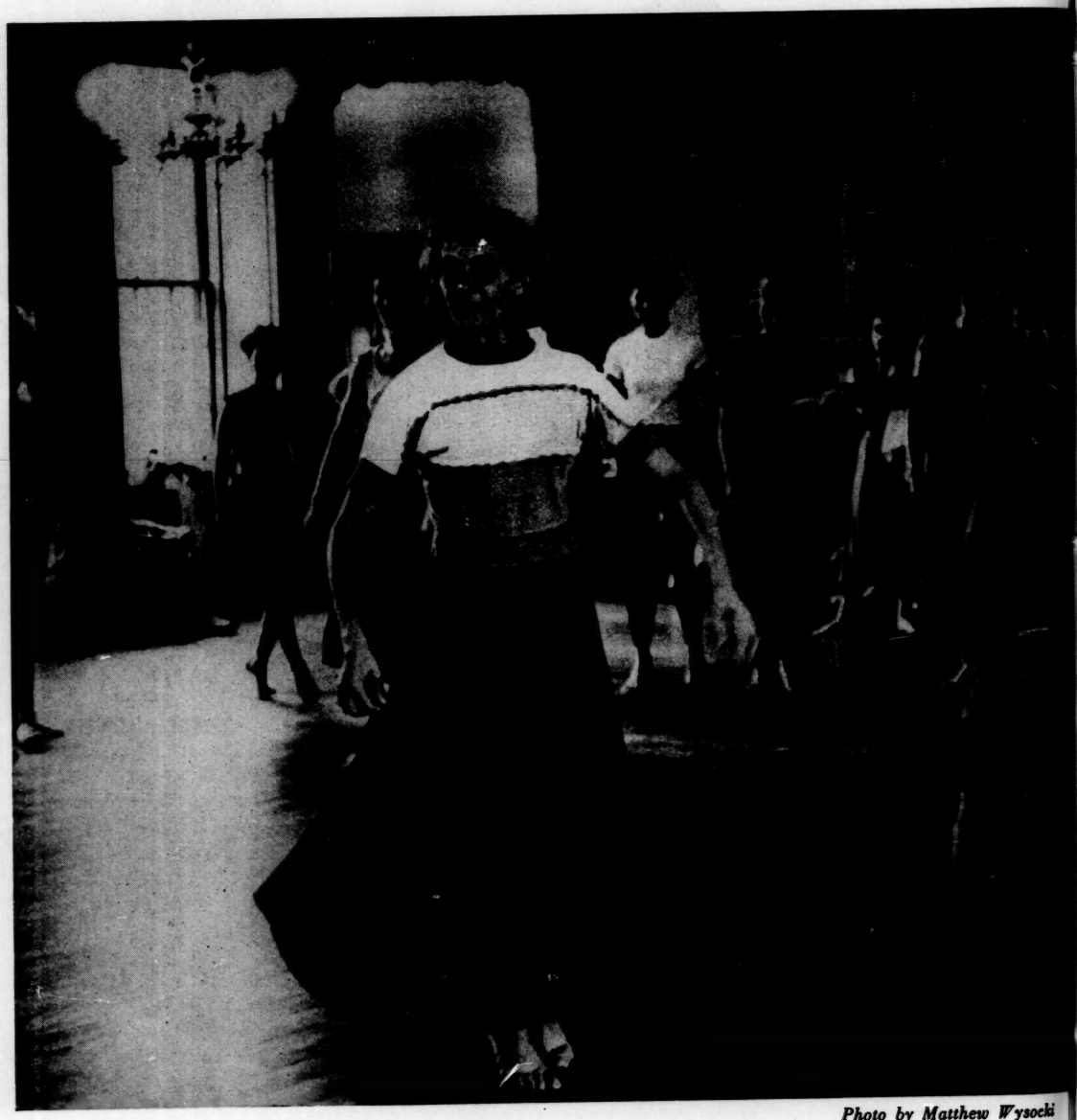

Photo by Matthew Wysocki

a disciple of Mary Wigman brings back half-forgotten emphases in modern dance

It was a Saturday afternoon at the Connecticut College Summer School of Dance. A week-end without classes left dancers, though too tired for physical exercise, too stimulated to leave off talking shop. Margret Dietz was talking about the arts in Germany. We sat, balancing cups of instant coffee and solving the problems of the modern dance. It was interesting to learn her views because we had all seen the effect — little less than electrical — that she had on the students. Where did it come from?

From her personality, of course. Vibrant, intense, dynamic — her concentrated sincerity and enthusiasms were bound to excite them. Even without words (though she now speaks English very well), a single, subtle move in her telling body could convey the whole meaning of a mood.

Yet the appeal was more than personal. She was herself unique and compelling but she was also part of a school whose ideas she was, in her own way, using and applying.

At the beginning of her first summer, the students had been sceptical. Wigman technique? They had heard of Wigman, yes. But she had figured at the start of a movement which has now (has it not?) grown far beyond her vision. It was easy enough to accept the verdict that her influence on America was significant but it was easier still to see, on the stage now, the unique direction that modern dance has taken since America last saw Mary Wigman in 1935. Excited by recent developments and isolated by time from a direct knowledge of their origin, young students today find it difficult to look back to those initial steps in Germany. Even harder is it for them to realize that Wigman's dance is today a thriving and vital force. If she has not chosen to develop it along the lines followed by American dancers, she and her associates nevertheless have enriched it in their own way and it is a way from which America may have much to learn.

It was with this prospect in mind that the University of Illinois, two years ago, invited Margret Dietz, of the Wigman school in Berlin, to teach in its dance department. Similarly alert, Connecticut College engaged her for the summer. Since then, Miss Dietz has had not an idle moment in the United States. What has she and what has the Wigman technique to offer here?

All true modern dance teachers, she feels, have the same aim. Only the approach differs. For her, the basic idea is personal; dance starts with the individual dancer. Mary Wigman has said that the business of composition is to clarify and give expression to one's personal life experiences through the medium of dance. Beginning with the student, Margret Dietz teaches her — as she put it — "to listen to herself inside, what she feels bring out, and then form it." First, the student must be made aware of herself. So teaching begins with the releasing of the personality, allowing the dancer to speak out what is within her.

Of course, the body must be trained till it is a fit instrument of expression. But here there is great freedom in the choice of means for disciplining the body. Wigman expects the instructors trained by her to hold to her principles but not to teach exactly as she does.

Margret Dietz has no set of regular exercises to be repeated daily. "In my opinion," she says, "every class is a creation." The teacher never presents a movement for the sake of technique but always for the sake of feeling. Expression is the motivating force of the class. After the student has grasped a movement emotionally, she can — at home — work to improve it technically. The class room is not the place for drill. "Does the piano student practice scales during his lessons?" asks Margret Dietz. "No. He does that by himself and the dancer should learn her instrument the same way."

(over)

So one can never predict how her classes will begin. They may start with pliés. Or with brushes. Or with body bends. Or with whatever is needed to lay the foundation for what is to come. Once started, the natural growth of the class proceeds inevitably. It builds along a clearly defined line — rhythmic pattern, swings, vibrations are possibilities. The lesson is finished when the chosen line has been explored to the utmost —through every shade of nuance and dynamics, through a full emotional range.

One effect invariably marks Margret Dietz's classes. Her students enjoy them. "I think," she said, "it is because they can put out what they have." The feelings are there, only waiting to be released. The teacher sets the steps, not with a view to defining or limiting movement, but to stimulate movement. If an arm goes a little right of center instead of precisely straight ahead, that is comparatively unimportant. What matters is the reach or the pull that has been asked for, because that tells whether or not the movement has been truly felt. The exhilaration so evident in the students signifies the gratifying fulfillment of expression through movement. Thus Margret's criterion of success: "When the class is over, there is a light in their eyes."

Just how does it work? A class may be built on changing dynamics. A sideways step-close-step is first done simply and smoothly across the floor. Then the last move is changed into a stamp and then into a jump with a sharp accent. The sequence was transformed from a flowing phrase to a folk type step and then to a primitive, percussive movement. A class may build on the distinction between the torso's shifting from side to side and spiralling. The former leads to a fall, the latter to a turn. Or time may be devoted to kinds of leg action, juxtaposing a controlled grand battement and a wild can-can.

Fundamental to any of these sequences is the alternation of tension and relaxation, a concept basic to the Wigman technique. "A dancer," said Margret Dietz, "must be able to shout but also to whisper." The relaxation need not, she explained, consume the same amount of time as the preceding tension, but it should be proportionate in degree. The balance is necessary to dance because it is natural to life and dance aims for the ideal condition of a natural state; it does not try to change nature.

The follow-the-leader ending of her class retraces the dynamic range of what has gone before. Lifting her long, black skirt, she heads off the serpentine with a smooth walk on the toes, relaxed knees rippling; she changes to a gentle bounce, then a prance, a gallop, and finally a boisterous cakewalk. The whole room, alive with excitement, breathlessly following the final gyrations and exuberantly bursting into applause for her when it is over.

Though the scope of the class has included moments of pensiveness and even of sadness, it ends always on a note of joy. The comprehensiveness is inherent in the nature of Wigman technique, but the success with which Margret Dietz handles it is due in large measure to the fullness of her own experience and her capacity to assimilate and understand experience.

For her, learning to dance was not easy. From her first decision that she must be a dancer to the beginning of her serious study, there was a lapse of thirteen years. At the age of nine, she was one of a group of children selected to play in a piano concert in Berlin. The building in which she appeared contained several halls, and when her stint was over, she began to wander. Curiosity led her to a room where Mary Wigman was dancing. There were no empty seats but, being a precocious child, she spied an ample male lap in the audience and comfortably seated herself on it. (She later discovered that the lap belonged to Berlin's foremost dance critic!) She looked idly about till she finally saw the stage. What she saw there kept her spellbound till the end of the performance.

Immediately afterward she hurried home to tell her parents that she wanted to be a dancer and they must take her to see Mary Wigman again. To the former request, they replied that she must wait till she had finished school; to the latter they complied by taking her to see a ballet. She did not like it.

The next year, when business took her parents abroad, Margret was placed in a school in Switzerland where she received some training in Dalcroze eurythmics. It helped, but it was still not what she wanted. Then, when she was twelve, it looked as though her dancing hopes might be crushed forever. A joint infection made her, for nine years, a near cripple, walking only with the help of a cane. When the cause of the disease was finally discovered and she was cured at last, she enrolled immediately in the Wigman school. There followed years of study, performing, choreographing and teaching.

Then there was war, but after the war there was again thought of dancing. From 1946 to 1948 Margret Dietz taught the children of Berlin to dance. But how could she? To many of them home had never been more than a basement bomb shelter; movement meant running to save one's life. German youth knew terror and cold and hunger. They had never known joy or laughter. How could they dance?

They learned how to dance and they learned how to live through faith in an art which, she taught them, no bomb can destroy. She made them stand firmly on a floor full of holes and she made them feel warm in winter in a room which had windows but no window panes.

It is little wonder that now, in America, Margret Dietz enjoys giving dance to people whose lives do not first have to be remade. She is thrilled with the prospects of the modern dance in America where youth has such great power of expression and imagination. But she sees in some of our teaching an over emphasis in tension and technique. Have our teachers, now that a mechanical vocabulary has been distilled from their original search for expressive movement, become so concerned with training the body that they are neglecting the emotional impetus of movement? They want dancing to be clean and strong, and though they do not deny that it should also be meaningful, they believe that the technical problems should be mastered first.

Without impairing the strong foundation laid by such American teachers, contact with the German idea can enrich tremendously the emotional and dynamic range of our students, giving them an additional dimension in which to apply their strength and precision. The pupils here are far more numerous than those abroad; they are eager and responsive. "The possibilities make my heart open," says Margret Dietz. Certainly, with her heritage from Mary Wigman and with her own magnetic drive and creative sensitivity, she may do much towards the fulfillment of those possibilities. *THE END*

our 1955 young dancer valentines

"the dance is the purest projection of all the love there is within us"

Jean Louis Barrault

It has been a joy to choose our Valentines from among the multitudes of photos you have sent us. Unfortunately we were not able to use them all. Some had to be eliminated because the dancers pictured looked stiff or stilted, others because the photographer had missed the element of dance in his model. But although we could choose only a small group of Valentines from our friends around the country, and could give Special Honors to even fewer, we want all you young readers to know that our affection and our interest include every one of you.

At right: Six year old Sandra Maria Escamilla of San Antonio, Texas, already a skilled interpreter of Mexican dances, is our choice to introduce this year's Valentine. *(over)*

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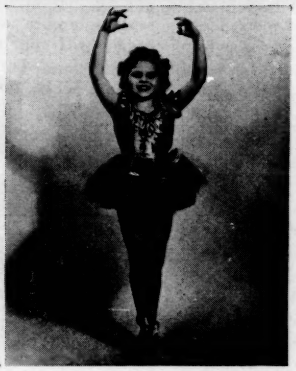

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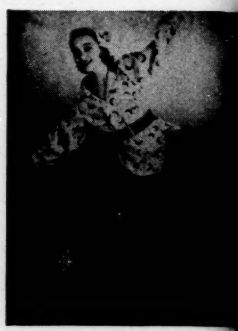

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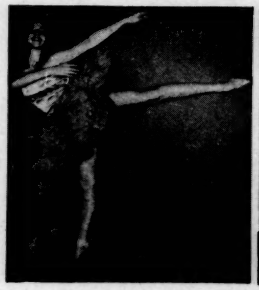

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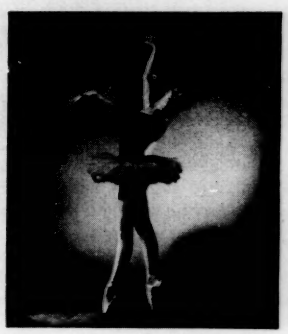
1. Mary Louise Humphrey, Huntington, W. Va., teacher Mary Rowley Hesson; 2. Jackie Kerrigan & Kathy McNamee, N. Y. C., Fred Astaire Studio; 3. Frances Weiss, N. Y. C., teacher Sarah Bartell; 4. Nancy Haskins, Astoria, N. Y., teacher Eva Varady; 5. Rheba Horn, Brooklyn, N. Y., Smith-Bene Studio; 6. Midge McKinley, Clinton, Iowa; 7. June Nagare & Jerry Magaki, Fresno, Cal. teacher Beata Sorell; 8. Pamela Pastusak, N. Y. C., teacher Eileen O'Connor; 9. Joanna Holland, McLean, Va., teacher Molly Timms Vick.

young dancer valentines

Top Row: Cathy Short, Gilda Horcasitas & Susie Shaw, Silver City, N. M., teacher Rueth James; Elaine Lux, Janesville, Wisc., teacher Jack Wolfram; Uldis Broks & Daira Sprogis, Toronto, teacher Vera Keiss; Middle Row: Jane Funk, Guymon, Okla., teacher Bonnie Lee Funk; Jan Lankowski, So. Deerfield, Mass., teacher June Lankowski; Pinky Amy, Elsie Maltese & Nancy Novarro, Bay Shore, N. Y., teacher Dorothy Singer; Barbara Capalpo, So. Miami, Fla., Thomas Armour Studio; Bottom Row: Elaine Davis, Amarillo, Tex., Gallé Studios; Carole Phillips, Bronx, N. Y., teacher Paul Draper; Mimi Vignos, Canton, Ohio, teacher Sue Sheppard & Ronnie Schwinn, Dayton, Ohio, teacher Lera Rae.



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Below left: Carol Ann Gatske, winner of numerous awards, including the Reading, (Pa.) Fair Talent Contest, is a student of the Marie Shaw School in Reading and Ballet Arts when she gets to New York.
Center top: Mary Ellen Jackson of Houston, Texas shows unusual promise and has been featured in several local summer musicals.
Center bottom: Greg Joseph, student of Bob Kimble of Ledgewood, N. J. is a recipient of a Scholarship at the American Theatre Wing.
Right: Nancee Charles, student of the Lillian Cushing School in Denver, has for the second year won the cash scholarship award given by the Carnation Milk Co. in Denver, which provides for a year of study toward a career.

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(*continued from page* 16)

his initial strength." It was stunningly danced by Donald McKayle.

The second solo (Andante Amoroso) with its sidewise hip thrusts, the circular unfolding of the arms, the feeling of rootedness—was in the same way an abstraction of all-woman. It was sensitively realized by Sandra Pines.

The ecstatically tormented third solo (Allegro Misterioso) could not be performed because of the injury of its interpreter, Beatrice Seckler.

In its simple, almost archaic expression of young love and union, the Largo Desolato for Eve Beck and Jeff Duncan was the fruition of the first three sections. And the concluding Adagio Appassionato for Esther Beck, Judith Coy, Laura Shileen, and Joanne Vischer was like a Greek Chorus, turning and curving and quietly summing up the little life cycle.

Needless to say, a work like *Lyric Suite* is open to as many interpretations as there are ranges of human experience that one brings to it. That is one of its virtues — a virtue that it shares with most true works of art.

The Stravinsky-Ramuz *Histoire du Soldat* is one of those impudent combinations of words, music, and action that tell a serious human tale with deliberate casualness. The informally dressed musicians are banked at stage left; the narrator perches downstage right at a lectern. He has a visiting rapport with conductor and musicians.

Glowing in the center of this studio-like atmosphere is a little stage-within-a-stage. On it a soldier with only one aspect—innocence; and a devil with many aspects, struggle. How they struggle! With the soldier's innocence as his armor and his "wanting things" as his Achilles heel — and with the devil infinitely clever and infinitely theatrical.

Somewhere along the way there is a princess—a very special princess whose dance of seduction is a gem of carefully defined jazz movement done with the guilelessness of a strip teaser.

One of the most satisfying aspects of *Histoire du Soldat* was that, with the exception of the set dance for the princess, it was impossible to tell where the director, Muriel Sharon, left off and the choreographer, Anna Sokolow, began. The acting was like dance, and the dancing furthered the dramatic line.

It was exciting to see actors trained to move so completely. This was especially true of the Devil (Frederic Warriner), who plunged into his multi-faceted role with relish and technical brilliance. John Harkins as the Soldier gave a touchingly honest portrayal of the slightly gauche innocent with the usual human foibles. And Annabelle Gold was priceless as the jazzy Princess. Only the Reader, Fritz Weaver, seemed a bit external.

Emanuel Vardi was Musical Director, Doris Einstein was in charge of lighting, and Paul

(*over*)

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Reviews

(*continued from page* 51)

Sherman contributed resourceful sets and costumes (especially for the Devil).

The evening opened with a four-part jazz work called *Exploration* (Teo Macero and John La Porta). It was a series of earnest, overly complex musical fragments badly dwarfed by the Berg and Stravinsky music on the same program.

Merce Cunningham and Company
Brooklyn Academy of Music
December 8, 1954

It is usually conceded that emotion is vital to any work of art. Yet during the past few years, Merce Cunningham has devised many works out of non-emotion. And they have been interesting, even provocative, because of Mr. Cunningham's innate sense of linear harmony, his rhythmic elasticity, and the casual elegence of his personal dancing style.

But there is a point where emotional detachment devitalizes a work. And Mr. Cunningham reached the point in this particular concert. The program consisted of compositions performed on Mr. Cunningham's series last season and one new dance called *Minutiae* (John Cage). In *Minutiae,* six dancers clad in multi-colored tights slithered around a brilliantly colored screen-structure decorated with a flimsy curtain and a tiny wiggling mirror. The creatures squirmed along on their seats, on their backs, on their knees. They stamped arbitrarily and with deadpan absorption. But the dance constantly broke into fragments whose energy did not carry from moment to moment because it lacked the over-all drive of emotion.

In some of the older works, notably *Amores, Untitled Solo,* and *College,* former hints of atmosphere were drained away leaving the dances shell-like.

Mr. Cunningham's company consisted of Carolyn Brown, Anita Dencks, Viola Farber, Jo Anne Melsher, Marianne Preger, Remy Charlip, and Timothy LaFarge.

David Tudor accompanied, and John Cage was musical director.

Ruth Draper and Paul Draper
Bijou Theatre
December 26, 1954 through
January 15, 1955

Paul Draper has come home — home to Broadway, where he happily belongs and where he has not been for several seasons. He is most welcome. For, despite the fact that on the evening we saw him, Mr. Draper was not in top form, his brand of tap dance remains captivating to watch and hear.

By now, Mr. Draper's combining of the verticality of ballet and its high (for tap dance) rounded ports de bras is no longer unusual. Other tap dancers have followed his example. What really keeps him unique among

(*continued on page* 62)

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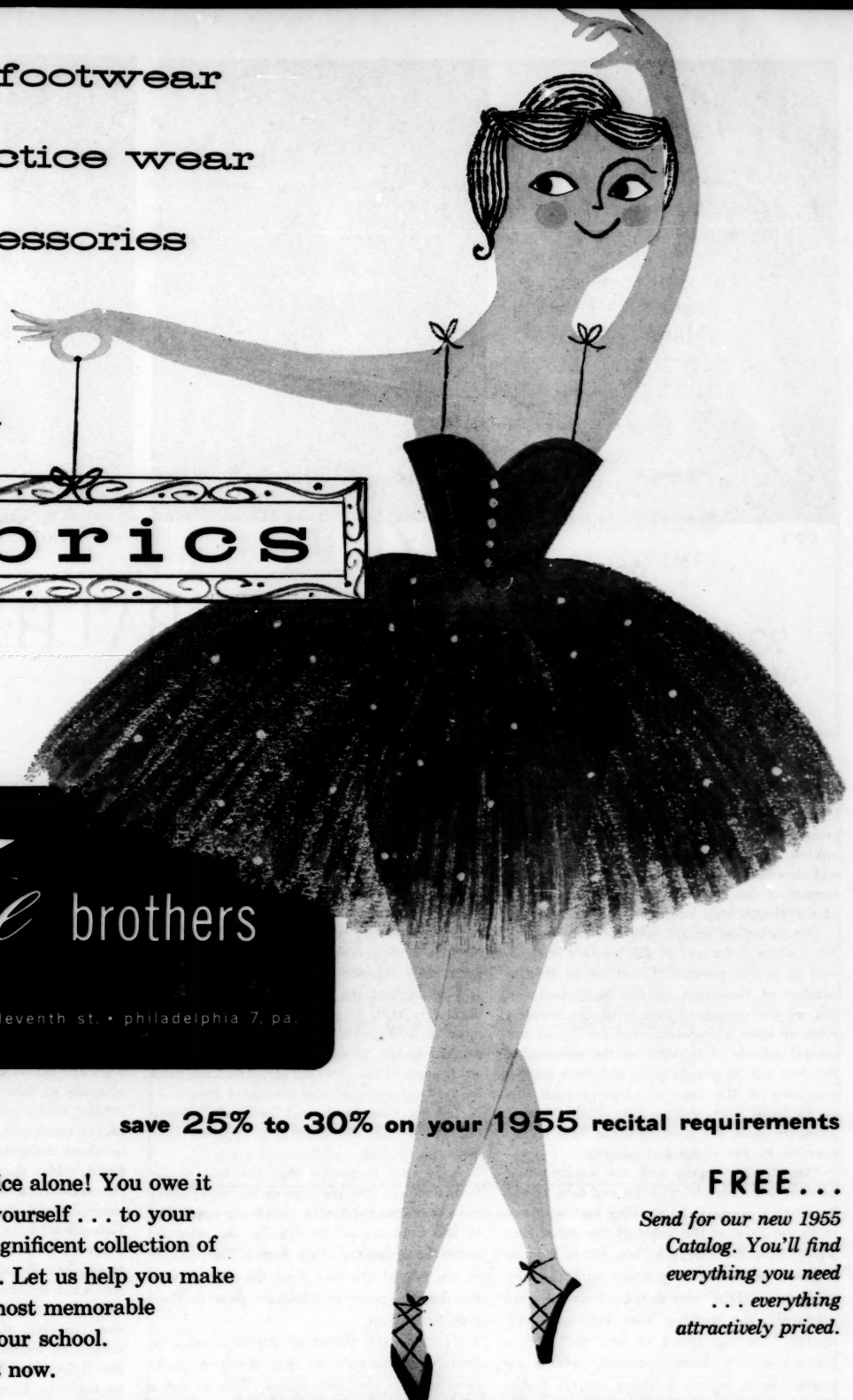

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DO'S

PHOTOS BY WALTER E. OWEN

DO'S AND DON'TS

OF BASIC BALLET

BARRE EXERCISES

– PART SEVEN

BATTEMENTS

BY THALIA MARA

INTRODUCTION: This exercise has as its purpose the strengthening of the insteps and ankles. It makes them supple and flexible and develops speed in pointing the feet, thus improving the elevation. It is also the basis of the allegro step known as the jeté.

The battement frappé may be performed to 4th position front and to 4th position back as well as to 2nd position. There are an infinite number of variations on the basic exercise, but we are concerned here with the simplest form or basic elementary exercise. There are several schools of thought on the position of the foot sur le cou de pied and even on the execution of the exercise. I shall take this up in detail later. I have here set forth what I believe to be the most valuable form of the exercise in the elementary stage.

The exercise begins with the working foot pointed à la seconde. On the *and* beat of the music (2/4 tempo) the working foot is drawn in to the front of the ankle of the supporting leg without touching the floor. It is held in a flexed or horizontal position with the toes pressed slightly downward (relaxed not cramped), the working knee bent and well opened. On the count of *one* the foot is thrust sharply to second position, striking the ground as it passes, finishing several inches off the floor in a strong point. On *and* the foot is again drawn to the cou de pied position without touching the floor, this time in back of the supporting foot. Again, on the count of *two* the foot is thrust out to point in second position. This movement is then repeated alternately from the front and back of the supporting ankle.

There are several important do's to remember in connection with this exercise:

1. The thigh of the working leg must remain absolutely still. It must never be allowed to move up and down. The entire action of this exercise takes place in the knee joint and ankle joint of the working leg. The knee must be kept relaxed and the movement free.
2. The working knee must be firmly pressed outward so that the thigh is as open as possible from the hip.
3. It is most important that the ball of the foot, and not just the tips of the toes, strike the ground as the foot is thrust outward. One of the fundamental reasons for this exercise is the strengthening of the instep. The muscles in the sole of the foot need the contact with the floor in order to stimulate them to their maximum effort.
4. The outward thrust of the foot must be done with strength so that the knee locks forcefully as the foot points. This is not a weak movement but a sharp and strong one.
5. Again, the importance of correct body placement cannot be overstressed (see July issue). The supporting foot must be checked for its position too! All the toes firmly on the floor, ankles held firm with no rolling in or out.

Earlier in this article I referred to various schools of thought on the position of the foot sur le cou de pied in this exercise, and to differences of execution. To clarify:

It has been my experience in talking and working with the teachers of this country who come to me for pedagogical courses that a great deal of confusion exists in the minds of many of them. These are people who have studied under a variety of teachers — and this means nearly all, for at every convention two or three different teachers teach ballet technique. Often times they have been told to do the same exercise in three different ways by three different teachers. Naturally this is confusing and makes things very difficult for the earnest and conscientious person who wants to do the right thing, for how is she to know just what is correct and who is right?

However all of this is not surprising when one considers that there are three distinct schools of technique in ballet — the French, the Italian, and the Russian (which is based on both the French and Italian, adapted and modified to suit the Russian temperament and

FRAPPES

theatrical flair). It is of fundamental importance that the ballet teacher have a thorough understanding of the nature of the basic exercises of ballet. The teacher must comprehend the purpose of the exercise, how that purpose is accomplished and why. Then when variations of execution are presented there will be no confusion and she will be able to judge the value of each version and use them all intelligently in teaching, picking and choosing what is most valuable to the students in various stages of progress.

For example, in the battement frappé, there is a school of thought among many exponents of Russian technique which calls for the foot sur le cou de pied to be held in a semi-pointed position with the sole of the foot grasping the ankle as the toes are stretched down and back. Some exponents of the Italian school teach that the ball of the working foot should rest on the floor when the foot is held sur le cou de pied. Another school of thought holds that the working foot should be flexed at the ankle — and this is the version that I have given here. No one can say that any one of these three positions is incorrect. I prefer the foot flexed because I feel that the student gains the maximum of benefit from this position as the movement of flexing and pointing causes the ankle to work more strongly and gain a

(over)

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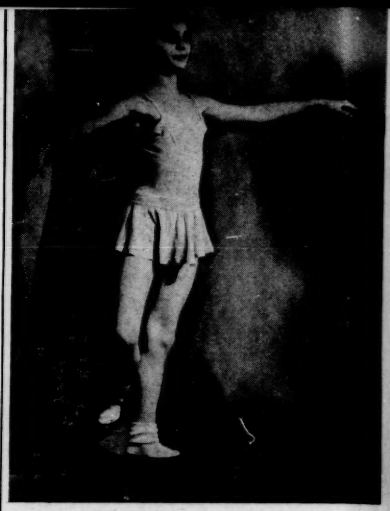

DON'TS: *(below)*

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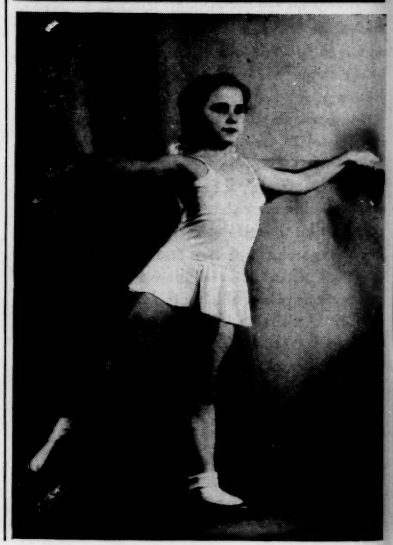

greater degree of flexibility. For the same reason I prefer the striking of the ball of the foot against the ground as the foot is thrust outward, although there is a school of thought which calls for the foot merely to point outward with the toes touching the floor as the foot is thrust out from the cou de pied position. This battement frappé pointé is valuable to more advanced students for various reasons, but for the beginner who is working to build strength, the more the muscles of the foot are stimulated to work, the better.

DO'S: Our illustrations again are photographs of Sonja Bacharach, who is eleven years old and in the intermediate grade, and of Eva Di Piazza, who is eight years old and a beginner.

In the first five pictures Sonja is going through the various stages of the exercise.

Picture #1 shows her standing, ready to begin, with the foot pointed à la seconde.

Picture #2 she has drawn the foot to a flexed position in front of the supporting ankle. The angle of this photograph does not show too well the turned-out position of the knee but this is very important. It also makes the working foot appear to be crossed beyond the ankle. In point of fact, Sonja has crossed it just a little too far. The heel should rest in front of the ankle, not beyond it.

Picture #3 the foot begins to slide out, the ball of the foot striking the ground.

In picture #4 the knee has locked into a straight position. The foot points strongly a few inches off the floor.

Picture #5 the working foot is drawn in to its position sur le cou de pied in back.

Note carefully that throughout the movement the position of the thigh remains the same, the entire movement taking place from the knee.

DON'TS: Picture #6 shows Eva demonstrating one of the common faults in executing this exercise. Students often fall into the habit of sitting into the supporting hip as they work. This error of placement must be carefully corrected and watched in the beginning stages before it leads to complications. Contrast this picture with #2. Sonja is straight, well-lifted and relaxed. This permits all her muscles to work correctly in their play and pull against each other. The tension caused by Eva's wrong position will not permit her muscles to function properly and is causing great strain on her supporting knee and spine. Sonja's position also permits an ease and freedom of movement which is not possible in Eva's position.

In picture #7 Eva is showing us another common fault — the reverse of the error in the preceding picture. Now the hips are out of alignment because the working side has been allowed to raise up. This causes the working leg to turn in and pulls the muscles of the back out of place. A student allowed to continue with this fault will never develop good balance for extensions or pirouettes and will never have good line or good form in adagio or allegro movements. (*to be cont.*)

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Something like a million people saw "New Year's in New York," a special WCBS-TV New Year's Eve show (CBS; 11:30-1:30), which featured lively performances of the Mambo and the Cha Cha Cha by Tito Rodriguez and partners, Marilyn Winters, left & Josephine Madera.

THE BALLROOM

BY ALBERT AND JOSEPHINE BUTLER

CHA CHA CHA

For the past year or so, along with more publicized Jitterbug Mambo, there has been an increasing trend toward slower tempo Mambo with more melodious music, reminiscent of the classic Danzon, and an obvious toning down of the Jazz beat. This has led to a certain formalization of this dance style, both musically and dance wise.

Without undue concern for the subtleties and complexities of Cuban rhythms as interpreted by leading dance orchestras, a four-beat musical measure can be used to explain simply the relationship of Cha Cha Cha to Mambo.

The timing of basic Mambo can be described as Quick, Quick, Slow. The two quick steps are taken on the second and third beats, with the Slow or Rest step occurring on the fourth count, with a holdover on the first beat of the next measure. On this two-beat SLOW Cuban dancers have customarily made frequent use of a slight triple hip undulation, particularly so if the music is of slow tempo. This triple undulation is the essence of what is now called Cha Cha Cha. When this undulation produces a slight shuffle of the feet a simulated "Cha Cha Cha" sound is produced, giving the name to this variation. Executed with longer steps we get what some call Triple Mambo.

Technically, the basic Rock or Balance steps still are counted on beats Two, Three, but the Cha Cha Cha shuffle, with three movements, is now counted FOUR-AND-ONE. With the slower musical tempo the Mambo count of QUICK-QUICK-SLOW now becomes in the Cha Cha Cha SLOW-SLOW-QUICK-QUICK-SLOW. Let us remember that the terms Quick and Slow have meaning only as they are related in any particular dance or dance step sequence. In the Mambo movement of three steps the first two are quicker than the third — in the Cha Cha sequence of five movements the first two steps are slower than the two Quicks of the Cha Cha Cha shuffle.

Sideward Cha Cha Cha

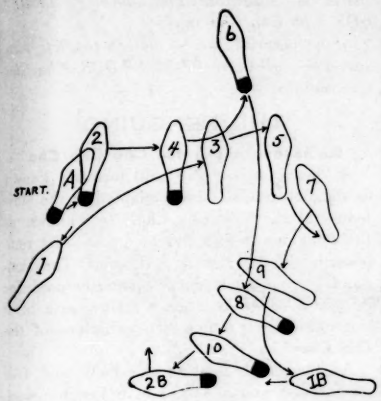
Closed Position

F P A ..... Weight entirely on L F
F P 1 ..... S ..... R F ..... Bwd
F P 2 ..... S ..... Rock Fwd to L F
F P 3 ..... Q ..... R F ..... Swd
F P 4 ..... Q ..... L F ..... Twd R F
F P 5 ..... S ..... R F ..... Short step Swd
F P 6 ..... S ..... L F ..... Slightly Fwd
F P 7 ..... S ..... R F ..... Slightly Bwd — turning Lt
F P 8 ..... Q ..... L F ..... Swd
F P 9 ..... Q ..... R F ..... Twd L F
F P 10 ..... S ..... L F ..... Short step Swd
F P 1B ..... S ..... R F ..... Slightly Bwd — turning Lt
F P 2B ..... S ..... L F ..... Slightly Fwd

From F P's 1B and 2B start repetition of sequence — same as from starting position F P's 1 and 2.

Sideward Cha Cha Cha

Closed Position



THE "CHASE"

FOR MAMBO and CHA CHA CHA

These variations are presented presuming prior acquaintance with basic Mambo steps and timing. (See our article on basic Mambo in the December 1953 issue of DANCE Magazine). Students should have advance knowledge of how to change from closed position Mambo into the completely separated partner positions that start with footprints A and #1.

Both Mambo and Cha Cha Cha variations feature a sharp swivel turn on both feet—first to the right (Fig. A) and then to the left (Fig. B). For actual dancing, the footprints of Fig B would retrace and cover the footprints of Fig. A. To avoid confusion, the Foot Positions after the right swivel (footprints #4 & #5), have been transposed sideways to show more clearly the reverse action of the Chase.

The Cha Cha Cha Chase is done to slow tempo Mambo. Before attempting this version, the Mambo Chase should first be well learned (see illustration Rt.). The Cha Cha Cha step pattern is the same except that three small forward steps — Quick, Quick, Slow are substituted for the single steps (Slows) shown by footprints #3 & #6. The Cha Cha Cha A & B sequence thus changes the Mambo sequence described below to Slow, Slow, Quick, Quick, Slow — Slow, Slow (the right swivel turn) — Quick, Quick, Slow — Slow, Slow (the left swivel turn).

DIRECTIONS

Lady's Part

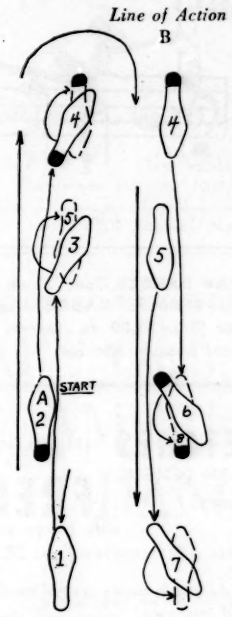
The typical "Chase" movement does not show until Man has made his first right swivel turn (F P's #4 and #5). While the Lady's swivel turns are the same as the Man's, she continues her usual fwd and bwd basic step so that at F P #5 both partners are moving forward — Man's back to Lady. At F P's #6 and #7, both swivel — Lady to right — Man to left. Movement is now forward in opposite direction — Lady's back to Man. The swivel on the next Quick-Quick reverses the direction again as Lady turns left — Man to right.

Man's Part

F P A .... Weight on L F
F P 1 .... Q .... R F ..... Bwd
F P 2 .... Q .... Rock Fwd to L F
F P 3 .... S .... R F ..... Fwd
F P 4 .... Q .... L F ..... Fwd — with weight on both feet start Rt swivel turn
F P 5 .... Q .... Half turn completed — weight on R F

REFER NOW TO IDENTICAL FOOT POSITIONS FIG B

Mambo Chase



F P 6 .... S .... L F ..... Fwd
F P 7 .... Q .... R F ..... Fwd — with weight on both feet start Lt swivel turn
F P 8 .... Q .... Half turn completed — weight on L F

Repeat — moving Fwd again as though F P's 7 and 8 were 1 and 2.

To return to regular position — As Man is moving Fwd facing partner as at F P 3 — he does basic step in place as Lady completes her last swivel.

(over)

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Cha Cha Cha Chase

1) *For footprint #3 — before the right turn swivel — substitute the above RF-LF-RF-QQS, Cha Cha Cha shuffle*
2) *For footprint #6 — before the left turn swivel — substitute LF-RF-LF-QQS, Cha Cha Cha shuffle*

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As the name implies, the body and foot movements resemble those of a Penguin waddle. The Penguino is done in both closed and open positions. In the open position, the arms are dropped and stretched downward close to the sides of the body. With both feet solid to the floor, a left and right body oscillation moves the feet slightly — in place, forward, backward or sideward. While the movement is motivated in the hips, the action flows upward through the entire body, as in the Penguin's walk. The timing rhythm of the Cha Cha Cha is used — i. e., Slow, Slow, Quick, Quick, Slow.

* * *

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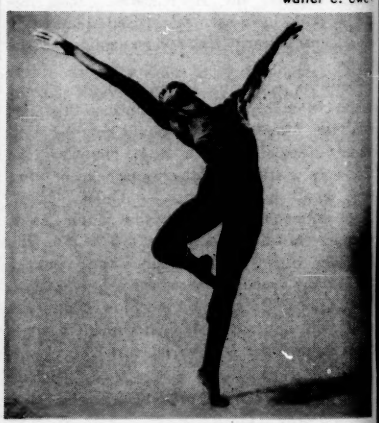

Arthur Mitchell (above), Walter Nicks, Louis Johnson and Geoffrey Holder, featured in the show, are among the interesting dancers in Truman Capote's "House of Flowers," currently running to full houses in Bway's Alvin Theatre in spite of adverse critical reactions.

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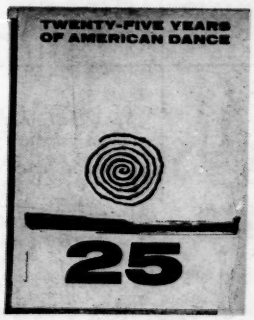

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Reviews

(*continued from page* 52)

tap dancers is his musical sensitivity. When he taps to a Bach Gigue or the Handel Alcina Suite, as he did on this occasion, he explores the music, not only for rhythm, but for style and melodic line. And what results is an elegant yet wholly spontaneous integration of musical and rhythmic tracery.

Of course, like the comedian who wants to play Hamlet, he does occasionally go astray in his choice of music. This happened in his *Classical Blues* for which he used the funeral march of the Beethoven Seventh Symphony. Tap dancing, unlike the flamenco zapateado, is for the most part lifted and anti-gravitational. This buoyancy ill suits it to the sustained and solemn harmonies of the Beethoven music.

Before seeing the program, we wondered how Mr. Draper's essentially ephemeral medium of dance would fare on a joint program with the word-and-image filled monologues of his aunt, Ruth Draper. He more than held his own.

Sahomi Tachibana & Company
in Dances of Japan
92nd Street "Y"
December 26, 1954

In devoting her energies to what is essentially a solo program format (although she is occasionally assisted by one or two other girls), Sahomi Tachibana has set a well nigh impossible task for herself. It is the task of holding an audience with tidbits from the great Japanese dance-theatre works.

Thus extracted from their total context, the little tales of warriors and peasant girls and foresaken ladies cannot achieve much in the way of emotional impact. They remain on a didactic level and are more like lessons in folk and classic dance than true theatre experiences. This is emphasized by the fact that Miss Tachibana's dancing has more vigor than subtlety.

Most successful of her impressive list of numbers were *Kinegawa* (Haunted River), the tale of a girl turned into a ghost-inhabited being, and the concluding dances, *Tomoyako* (A Loyal Servant) and *Shiokumi* (Saltwater Bearer). *Kinegawa,* with its crepuscular lighting and illusion of height in the costume, had an air of transcendent melancholy. *Tomoyako* and *Shiokumi,* because of their white make-up and sumptuous costuming, caught some of the quality of Japanese theatre.

The remaining dances, because of the practical problems of costume changing in a solo concert, were simpler in appearance and confined principally to folk material.

Miss Tachibana was ably assisted by dancers Teru Kodama and Fumi Akimoto, and the entire concert was on a high professional level.

Clay Lancaster devised the tasteful and sprightly decors. *THE END*

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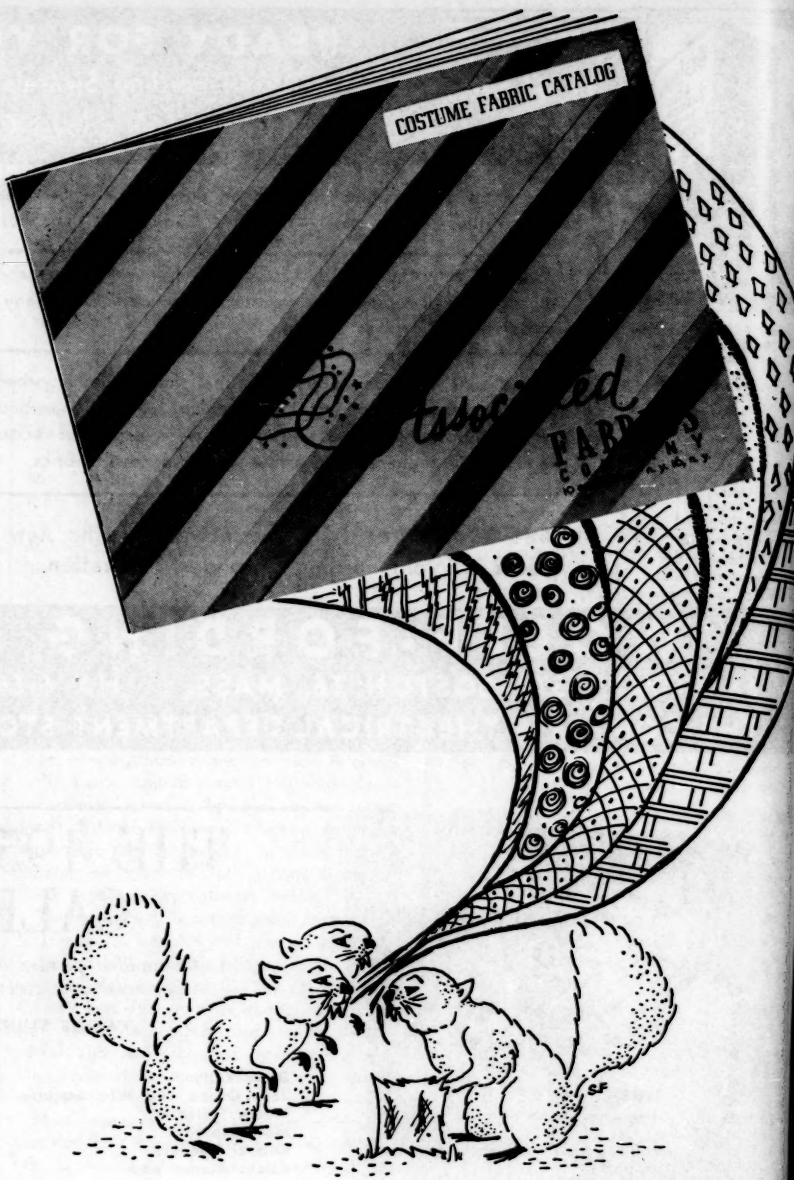

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Men usually wear blue jeans, T-shirts and sneakers. Girls should *not* wear lace hose, which may scratch a partner's neck and face if lifts are asked for. A girl may sometimes need a skirt for modern work. Foreknowledge often helps in determining whether tap or ballet shoes are necessary. But in these days when a dancer will probably have to show many types of dancing, ballet slippers and sneakers are always safe for boys and tap shoes may well be brought along by both girls and boys.

Upon arrival the stage door man will notify applicants as to whether they should dress first (and he will then indicate where the change takes place) or whether to report on stage immediately. The latter is done at times, so that elimination can be made for type. The experienced attendant of auditions, comes as ready as possible taking as few belongings as necessary and nothing of value. Usually auditions are held in a theatre where a show is going on, so that dressing rooms are not available, and changing is done in a basement or a corridor. So wear your practise clothes under a coat if you can.

One of the important things to remember is that this is not a time to visit with friends. There must be absolute silence on stage, and absolutely no smoking. As soon as the applicant is ready, he reports on stage, staying in the wings, and begins his warm up as quietly and unobtrusively as possible.

The choreographer usually sits in the front of the house, while the assistant conducts the audition on stage. The latter will either demonstrate a step or combination, or just announce it by terminology of ballet or tap, ask whether it was understood, and then ask the applicants to execute the combination. Often this may be one of the dances in the show, and possibly the most difficult section. The thing to remember is that this is not a class, and the step will not be demonstrated again, criticized or broken down for the applicants. It is important to go through it as well as you can. The purpose of some of the steps given, even if not executed perfectly, is to test ability in categories like balance, ballon, elevation, strength, etc.

One of the most frequent cries from choreographers is that dancers do not know how to count! This seems incredible, but is too often the case. Choreographers will choose those dancers who will be easy to work with, and for whom they will not have to use too much rehearsal time.

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Some choreographers will have more patience than others; some will be kind, others gruff and even insulting. The pressures of a show are many and great and the applicant has no role except to do what he is told, and do it to the best of his ability.

After each group is tried, individuals in the group will be told whether to stay or leave. Those chosen out of each group will then compete with others from other groups. The whole process is one of elimination.

When told to leave, the applicant does just that, and quickly. He goes off stage, dresses and disappears.

It is wise not to take for granted that certain choreographers do only certain types of dancing. Shows, as we said before, have such a variety of dancing that one never knows which choreographer may do dances in a completely unexpected idiom.

Dancers should not be discouraged by repeated eliminations. If the dancer is well prepared, and fits the show, chances are that somewhere along the line he will hit the right combination. Dancers must remember that looks alone don't do it. Musicality, projection, ability and sureness are vitally important.

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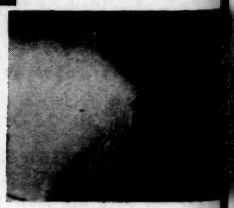
Among the results of the New York City Ballet's unprecedented seven-week season of *The Nutcracker* were: one, a record run in American ballet history; two, an opportunity for children from New York and environs to see a full-length ballet during the holiday season; and three, the chance for members of the company to alternate leading roles. Since the company had never before been limited to eight weekly performances of the same ballet, the changes were a curative for boredom as well as an opportunity for "first" performances.

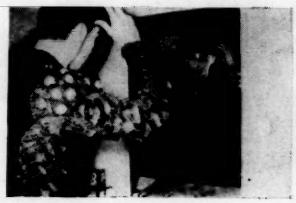
The ballet itself proved a fine box-office attraction (reportedly about $10,000 profit) because of its story, elaborate staging and large cast of children, although many do not consider the work a complete artistic success.

The season, twice extended, ended December 19. On these pages are dressing room glimpses of different dancers preparing to appear in the same roles. Photographs by Saul Goodman.

Above — Sugar Plum Fairy: Diana Adams, Tanaquil LeClercq, Patricia Wilde.
Below — Cavalier: Andre Eglevsky, Nicholas Magallanes, Jacques d'Amboise.



Above — Dewdrop: Tanaquil LeClercq, Diana Adams, Jillana.
Left — Marzipan Shepherdess: Patricia Wilde, Barbara Fallis.
Below — Hot Chocolate: Herbert Bliss, Roy Tobias.



Above — Coffee: Francisco Moncion, Todd Bolender.

Left — Candy Cane: Robert Barnett, Richard Thomas.

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ON STAGE

"For Humans Only," intimate revue-type program headed by dance mime Lotte Goslar and Freddy Albeck (above), is currently touring Holland. Miss Goslar and her Danish singer-comedian partner, regular performers at the Turnabout Theatre in Los Angeles, will also tour Germany, Belgium and Switzerland before their early summer return. Plans are in the works for a B'way season of "For Humans Only," with co. of 12, for next fall.

Babar and his bride Celeste (above) brought squeals of delight from the young audience at the Dec. 28 concert given by the Little Orchestra Society of New York under the direction of Thomas Scherman. Mr. Scherman originally commissioned the opera "Babar" from composer Berezowsky, and first performed it in Feb., 1953. The choreography for the Dec. 28th benefit performance was done by Mattlyn Gavers of the Metropolitan Opera Ballet School and danced by students of the School. The program also offered excerpts from "Sleeping Beauty" and from "The Sorcerer's Apprentice."

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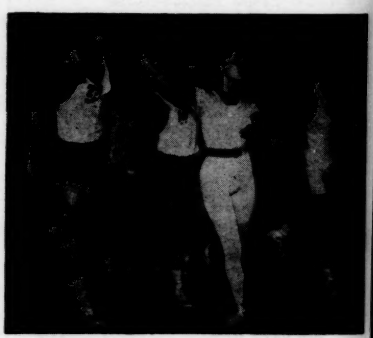
IN THE SCHOOLS

Indianapolis' Butler Univ., which this year celebrates its centennial, utilized both its music dept. (Jordan Coll. of Music) and the Jordan Ballet to interpret Bach's Christmas Oratorio in Dec. This joint production was inaugurated in 1953 *when the Butler U. Dept. of Religion invited the Music Coll. to collaborate on its annual Christmas Convocation. Margaret Sear was choreographer.*

Seven happy scholarship winners who started their year's study at Eugene Loring's American School of Dance (Los Angeles) in Sept., are: Back row: Howard Moss, Boston, Mass.; Judy Moorhouse, L. A.; Paul Gleason, Portland, Ore.; Front row: June Earl, Ames, Iowa; Pat Aylward, Burbank, Calif.; Janell Anderson, L. A. and Ruth Earl, Ames, Iowa.



Jane Trout of the Corliss Jeanne Ingram School of Dance (Okla. City) is one of the ballet instructors for the twice-weekly class of basketball players from Oklahoma City Univ. This class was inaugurated by John Ingram who, as a student at O.C.U., charted basketball games and noted many similarities of movement and technique between this sport and ballet. The boys are slowly becoming convinced that it takes athletes to be good dancers!

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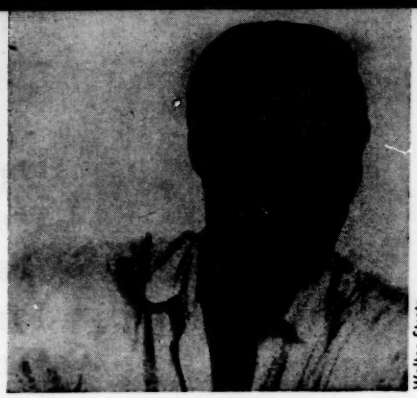

Walter Strate

A TAP ADAGIO

BY PAUL DRAPER

After warming up with a tap barre, you are ready for work in the middle of the floor. The exercises I find most valuable here are similar to those done in a ballet class, similar in form to an adagio, with the addition of taps. I do not recommend any set steps. It is more important to know the general principles from which the exercises are derived. I don't think I have repeated a step in this part of a tap class since I began giving classes. Many of the exercises begin with a fundamental tap step that is as follows: Stand on right foot with left pointed on floor in second. Slap left to fifth position in front of right foot, 2 taps, drop heel, one tap and brush right foot to right one tap, turned out and toe pointed. This may be done on either foot and from the front or the back as well. The right foot finishes with a brush in the opposite direction from that which the slapping foot starts. The down beat is on the final brush, the first three taps are pickup beats; 1, 2, 3 ONE. I shall refer to this movement as "slap, heel, brush" in subsequent descriptions of exercises and steps, or even SHB, which is of course short for sh-boom.

Some exercises: Use music with a slow four beat. Stand on right foot facing diagonally to the right forward, left pointed diagonall to the left back. Arms in fourth. SHB and continue the brush to a full extension; plié on left leg and developé right leg inwards and through passé to arabesque. Remain in demi-plié throughout this exercise and beat left heel in quarter notes. The movement takes two measures, eight counts. You may double the rhythm of the left heel to eighth notes. This exercise is repeated on the other foot, arms moved in any desired porte de bras. This can also be done starting with a SHB to the back and developé forward. Be sure that you remain in a demi-plié throughout and that the head and body do not move up and down. Using this basic design there are a great many adagio exercises that can be done. It is important to stretch the extensions to their utmost while executing smoothly the tap sounds on the supporting foot. This will help give strength and coordination.

A very good exercise is as follows: Stand on right foot — left foot extended and pointed on floor to left side. SHB and relevé on left as right leg extends to a full second position; count 1 (use the same tempo of music as before — a slow four) hold for second count in extension; bring right leg down in front, step heel right and lift left to a coupé position in back, count 3, step on left, count 4, and repeat to the left side. This moves you forward. Repeat eight times, and then repeat going backwards.

Another: stand in fifth, left in front, slap left foot diagonally forward to the right, drop left heel, step right (1, 2, 3, ONE) step right again as far forward as you can into a deep lunge on the right leg, straighten the left leg as you do this so that the inside of the forward part of the left foot is on the floor and there is a straight line from your left toe to your right knee. You are on your second count. The next six counts are done on the right heel while performing a deep port de bras. On "one" of the third bar, begin a slow turn of the body to the left, remaining in the deep plié on the right leg, turn till you face left diagonal, left leg still straight but now the left foot is flat on the floor — this takes four counts — shift weight to left leg through a deep echappé and straighten right leg to the same position that the left leg held in the first part of the exercise. This takes four counts. The first two of these are on the right heel, the next two on the left. Continue tapping left heel and slowly rise on left leg, sliding right leg up and developé to front attitude croisé with right leg. This takes eight counts (quarter notes) and if my arithmetic is correct we have now used up six bars of slow music. From the extended position I have left you in, continue beating the left heel and begin a grande ronde de jambe with the right leg to second position (4 counts). From here do a slow renversé turn, relevé on left and finish on left leg with right in coupé in front. Repeat to the other side.

Throughout these exercises maintain as correct and extended a position as you can. Be sure that final positions coincide with final counts, and that the movements are as smooth as the tap sounds are staccato. I shall describe some more of them in my next article and introduce you to some preparations for tap turns. Do not be perturbed that these are slow steps — it is only through such controlled movements that speed can be acquired without awkwardness and that "flailing" and forced "bouncing" can be avoided. It is very difficult to learn how to dance.

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BOOKS IN REVIEW

THE ROMANTIC BALLET IN ENGLAND
by Ivor Guest
Phoenix House, Ltd., London, 1954.
25 *shillings.*

Reviewed by Lillian Moore

Surely the romantic period is the most glamorous and intriguing in all the history of ballet. Just as certainly, the greatest present-day expert in that particular period is the British writer Ivor Guest. He can ferret out elusive facts with all the diligent persistence of a Scotland Yard detective, and then assemble these bare bits of information in such a manner that they assume color and form and vitality, and a long-vanished time emerges in all its glowing warmth. The most recent result of Mr. Guest's scholarship and skill is *The Romantic Ballet in England,* a fascinating account which is disappointing only in its brevity.

Although much has already been written about the romantic ballet, this book is no mere rehash of materials previously used by other writers. Its first chapters are devoted to an absorbing account of the pre-romantic period, which others have scarcely touched upon. Guest describes the important work done in England by Charles Didelot, remembered principally for his sojourn in Russia, and by the forgotten British choreographer James d'Egville. Figures like the Spanish enchantress Maria Mercandotti, who turned the head of more than one British aristocrat, and the talented London girl, Clara Webster, burned to death in a tragic stage accident at the age of 23, leap out of the shadows with clarity and power.

Even the pages devoted to the "golden age" of ballet, when Taglioni, Elssler, Cerrito and Grahn competed for attention in London, are presented with freshness and originality. There is a wealth of new material about each of these familiar figures, and the comparison of Grisi's Giselle with that of Elssler is especially penetrating.

Mr. Guest has selected his illustrations with great taste and care, and many of them have not previously been reproduced. Particularly lovely is the color print of Pauline Duvernay which doubles as frontispiece and jacket.

Five carefully prepared, authoritative appendices, listing ballet masters, principal dancers, choreographers, and ballets presented at the King's Theatre (later Her Majesty's), with a selected list of those appearing at other London theatres, make this

an indispensable work of reference for the period 1750-1881. In both content and format, this is the kind of book which would drive the pedant or the quibbler to distraction, for there is simply nothing to complain about. *The Romantic Ballet in England* is a delight.

STAR PERFORMANCE: *The Story of the World's Great Ballerinas*

by **Walter Terry**—*Doubleday and Co., Garden City, New York*, 1954. $2.95

Reviewed by Lillian Moore

Young dancers find great inspiration in reading of the legendary triumphs of their predecessors. Many a youngster will doubtless be stirred to more diligent practice by *Star Performance*, Walter Terry's delightful book of biographies of ballerinas past and present. Although it is intended primarily for young people, *Star Performance* is by no means a juvenile book, and it is to be hoped that its very solid merits will not be overlooked by more mature readers.

Commencing with Mlle. La Fontaine, the first premiere danseuse of the Paris Opera (nearly 300 years ago), and ending with our own American ballerina, Maria Tallchief, Terry has made a wise and well-balanced selection of dancers for inclusion in this entertaining collection. It is good to find here significant but frequently neglected figures like Francoise Prevost, important in the early development of dramatic ballet, and Virginia Zucchi, who brought so much fire and vitality to ballet in Russia during the pre-Diaghilev era. American dancers are well represented from Augusta Maywood and Mary Ann Lee to Nora Kaye and Rosella Hightower.

It would not be surprising to find that the career of one ballerina reads very much like that of another, but Terry has managed to select the distinctive qualities of each dancer and to describe them in such a way that each artist emerges as an individual personality. Biographical facts are skillfully woven into the texture of the story, and Terry invests his prose with much of the excitement of the theatre.

It is too bad that the publishers decided to illustrate the book with line drawings, which tend to have a sameness about them. Old engravings and lithographs would have revealed far more successfully the essential qualities of early classic and romantic ballet, while modern photographs would have represented with greater accuracy the performers of our own time.

If it is possible to dispute a date or two (such as those given for the invention of the entrechat and the retirement of Lucile Grahn) this does not lessen one's enjoyment of a book which combines valuable information with a pleasant and effortless style. Asked what kind of book she most enjoyed reading, a sixteen-year-old dancer recently replied: "A book about how famous dancers worked and lived and succeeded." Here it is.

(*continued on page* 76)

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Book Reviews

(*continued from page* 75)

BASIC BALLET

by William Walters English
with Zachary Solov
Random House, pub., 181 pp. $7.50

Reviewed by Thalia Mara

Here is a book upon which the author apparently lavished a great deal of time and attention but unfortunately time and attention are not suitable substitutes for technical knowledge and skill. A text book on the complex technique of an art such as ballet should be written only by an expert teacher of ballet. Mr. English, for all his interest in the art, is only too apparently a dilettante. No matter how good his intentions were in this matter —and why should a layman want to attempt a technical manual? — the actual results of his effort will set the cause of good teaching back instead of furthering it.

The book has two major errors — one of omission, the other of commission. How Zachary Solov, Ballet Master and Choreographer of the Metropolitan Opera Ballet, could have lent his name to the volume is incomprehensible. Granted that he likes the publicity involved, he surely owes it to his position to endorse only the best and most correct, and even more especially, if one can quibble, in a publication put out by a reputable firm and destined for much publicity and distribution.

In his foreword Mr. Solov states that the demand for ballet instruction is much greater than the supply of qualified teachers and he goes on to say that "much of the teaching which is being done serves actually to disqualify the students from successful participation in the very profession for which they are training themselves." He then states that in this book, Mr. English provides the answer to the student's query as to whether he is receiving correct training from his teacher.

But *Basic Ballet* never bothers with explaining such fundamentals as body positions. It jumps from barre exercises and port de bras, to difficult variations, omitting all transition studies like allegro steps, adagio and turns. But its even greater and much more unforgivable error, is its choice of model.

Surely as a ballet dancer and choreographer Mr. Solov is well aware that the illustrations for this book are so bad from a ballet standpoint that no ballet teacher should endorse them. He speaks of making clear "the basic principles of ballet practice — the proper alignments of the body and the relations of its various members in action." Can he not see that the model who posed for these illustrations does *not* have correct balletic body alignment and that she has absolutely no conception of balletic line or movement? The illustrations which are supposed to show correct positions serve only to show up glaringly the model's very bad faults and deficiencies. She has neither the turnout nor the form of the

allet dancer, is completely out of alignment, nd keeps her weight back on her heels. The hotographs used to illustrate the *temps lié* nd variations beginning at page 138 are so ad as to be completely unbelievable. Here s a perfect example of what Mr. Solov described as a student who would be disqualified rom successful participation in the profession. The poor little child who also serves as a model seems to be serving as an illustration of the worst aspects of poor teaching — the ncorrect positions and the dreadfully wrong se of the arms and hands are pathetic.

If a student were to follow Mr. Solov's advice and evaluate his teaching by what he sees in this book, accepting it as correct, and if he is unfortunate enough to be studying under a teacher who also accepts these illustrations as correct form, then he will surely wind up being rejected if he attempts an "audition at the Met." But this is far from funny for there are all too many teachers who are not well versed in ballet technique and who will accept this book at its face value because of Zachary Solov's endorsement. It will serve to re-inforce their wrong concepts and back up their poor teaching.

The book includes two lp records of music for use in practicing the exercises. Music consists of excerpts from recordings by famous orchestras with Mr. Solov's voice calling the steps. Here again, while the intention may have been good, the results are wrong. The tempos are taken extremely fast, suitable for very advanced and professional class but completely unsuitable for beginners.

THE BALLET-STUDENT'S PRIMER by Kay Ambrose in collaboration with Celia Franca. *Alfred A. Knopf, publ.* 81 *pp.* $2.50.

Reviewed by Thalia Mara

Here is a most valuable little book which is an excellent addition to any dance student's library. Completely unpretentious, it is chock full of all kinds of information for the student, parent and teacher. It is really amazing to see the amount of information which Miss Ambrose manages to cram into a book of this size.

Advice is given to students as to how to dress for class, how to make a tutu, how to darn toe slippers, and many other things. The advice to parents is of particular importance for here professional advice is given concerning age, height, choice of teacher, pointe work, etc.

Exercises given include barre, ports de bras, body positions, adage movements, many allegro steps, and basic pointe exercises.

The book is profusely illustrated with drawings of all the exercises and manner of execution as well as many witty little "asides" and "warnings".

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Hollywood Commentary

BY TED HOOK

Motion Pictures In Production

Columbia: Producer Jonie Tapps contracted **Miriam Nelson** to choreograph the new Frankie Laine-Lucy Marlow musical "Bring Your Smile Along," **Ward Ellis** assists.

M.G.M.: Jack Cole will repeat his choreographic chores on the film version of "Kismet" starring Ann Blyth, Howard Keel and Dolores Grey . . . **Hermes Pan** to stage dances for **Cyd Charisse** in the forthcoming "Las Vegas Story" **Walton Walker** will again assist . . . **Alex Romero** holding auditions for 16 six-foot male hoofers for an elaborate hat-can-&-tails production number featuring Doris Day, star of "Love Me Or Leave Me."

Paramount: A big "thank you" to **Al Finestone,** publicity director, for seeing that your reporter is treated royally when visiting the Paramount lot. Over on the "Vagabond King" set the very charming and distinguished **Hanya Holm** and her assistant **Bella Lewitsky** stage the "Viva La You" number for **Rita Moreno** (watch this gal) which also features **Iris Burton, Leo Wheeler, Albie Gaye, Dick Nordt, Phyllis Newman, Gene Dailey, Rita Tanno, Wilson Morelli, Nancy Baker, Stanley Hall, Gregor Momdjian, Druscilla Davis, Aaron Girard** and a wonderful New York boy named **Richard "Rudy" Tone.** Over on the recording stage are **Robert Alton** and his assistants **Joan Bayley, Ernie Flatt** and **Bea Allen** working on Gloria de Haven's "An Occasional Man" number which has just been waxed — with dancers **Matt Mattox, Don Crichton, George Chakiris, Bernell Dietsch, Bob Fortier, Hamil Petroff & Meutisse Du Ree** . . . "Anything Goes" promises to be a real super-spectacular musical with Bing Crosby, **Jeanmaire, Donald O'Conner** and **Mitzi Gaynor** in the star line-up . . . and . . . no less than a double-bill choreographic assignment featuring **Roland Petit** and **Nick Castle.** Nick is still busy directing 108 girls for a big scene in the Martin & Lewis starrer "You're Never Too Young" . . . Producer Hal Wallis yens for **Gwen Verdon** as a slinky spy in his next musical "Artists & Models" . . . Irving Berlin's "Miss Liberty" to be filmed by producer Sol Siegel as his first Paramount venture since "Showbusiness."

20th Century Fox: Stephen Papich busy on his latest assignment "Soldier of Fortune" starring Clark Gable; this time Steve and **Anna Cheselska** set a ballet number for Anna Sten . . . Choreographer **Dave Robel** and his assistant **Ellen Ray** putting the final touches on "Daddy Long Legs" with **Fred Astaire** and **Leslie Caron** before the cameras in two finale numbers . . . **Lily Berde,** Greek interpretive dancer, signed to a long-term contract.

Universal-International: "Third Girl From The Right" gets the title "Ain't Misbehavin'" and for the finale number featuring Piper Laurie and the "Four Lorgnette's" **(Jack Harmon, Bob Bush, Frank Davis** and **George Spelvin)** choreographer **Lee Scott** who has set one of the cleverest numbers in the film, has also won the most sought-after film in town as his next chore. It's "The Second Greatest Sex," **Jack Harmon** and **Lucille Lamaar** will assist. Welcome back to **Kenny Williams** — "The Benny Goodman Story" awaits him in addition to 39 filmed "ViV" lipstick commercials. Team of **Tina and Coca** to topline Ina Ray Hutton's film "No Men Allowed". **Joyce Van Der Veen,** Dutch dancer formerly of the Amsterdam Ballet Co. and France's Marquis de Cuevas troupe, was signed to a term-contract after making only one film in Italy, "Neopolitan Fantasy".

Warner Brothers: Director Billy Wilder begins shooting tests on "The Nijinsky Story" and still no cast announced.

Independent: Michael Kidd's "Guys & Dolls" interview will be any day now! Mickey Rooney Enterprises have signed **Chiquita,** legal name, Erna Grabler, (of Chiquita & Johnson) to play the lead in a film series (title un-announced).

Dance Theatre

Paul Petroff and **Nana Gollner** will repeat their concert at Wilshire Ebell on Feb. 13th with **Patricia Barker** as featured soloist . . . Ben Marden and Charles Sherman scouting the local scene for dancers to appear in their new revue "Take It While It's Hot" which will B'way premiere at the 48th St. Theatre. The National Ballet Guild of Canada signed the William Morris agency to act as their exclusive worldwide representaitve . . . The local production of "Finian's Rainbow" at the new Hollywood Repertory Theatre, is receiving highest praise; **Serrita Camargo** did the choreography. Ballet Theatre arrives at the Philharmonic for a 2 week stay.

Television

Don Sky gets a long-term contract to choreograph the "Horace Heidt" show both for television and the concert field . . . Operatic choreographer **Natasha Carr,** hired to do the new White Rain filmed T.V. commercials . . . C.B.S. made a flat offer to **Sheree North** for a sum to tie her up for a year during which she could appear whenever free from movie commitments . . **Bambi Lynn & Rod Alexander** making one minute T.V. spots for the National Foundation for Infantile Paralysis . . . **Rush Holden,** choreographer for Leon & Eddies of New York, here for "The Tracer" series . . . **Harry King,** father of Bobby Van doing all of his son's television choreography for "Shower Of Stars."

Nite Clubs

(Local and Las Vegas)

Polly Bergen reported spending a small fortune putting her act together for the Thunderbird Hotel, Las Vegas; she's hired **Jack Stanton,** former Max Liebman choreograher . . . **Chiquita & Johnson** return to Frank Sennes' Moulin Rouge in March . . . **Hal Belfer** and **Bob Gilbert** the talk of the "Vegas Strip" regarding their fine job of choreographing "Where's Ace," a production number featuring **Fred Hansen, Tony Condi** and two other boys who are currently appearing with Lena Horne at the Sands Hotel . . . **George Tapps** to choreograph for the new Royal Nevada which opens sometime next month. Ditto for **Hermes Pan** and **Walton Walker** who'll take over the plush nine-story Hotel Riviera being readied for a March opening . . . **The Gene Louis Trio** off to Reno to play the smart Riverside Hotel and then into San Francisco's Bimbo's 365 Club . . . **Dan Dailey** currently staging **Alexis Smith's** nitery act which bows in Vegas next month . . . **Diane Garrison** on a tour of one-nighters to Mexico, Texas and Arizona . . . **Nick Castle** choreographs Dinah Shore's act featuring the Skylarks for the Waldorf Astoria, N. Y. . . . **Eddie Rio** and **Anson Bond** form Rio-Bond Enterprises for purpose of packaging nitery shows with a 3 million dollar budget to provide 30 complete shows and top choreographers and dancers are sought for immediate formation . . . Local boy **Jerry Rush** wowing the patrons with his dancing and singing at the Sahara, Las Vegas.

Ted Bits

Judy Kelly hit all the papers after she stormed out of local courts when the judge refused to grant her permission to continue using her professional name. She had her passport and innoculations etc., all set to go to Australia with Nat "King" Cole and June Christy. She got there anyhow . . . **Ron Fletcher** and his assistant **Dick Nordt** will once again choreograph Ice Capades . . . Team of **Dennis and Lavonne** off to live in Honolulu where the lucky couple inherited the ballroom concession at 4 top hotels . . . **Carol Haney** wins "Mademoiselle's Award as Comedienne of the year."

THE END

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(continued from page 6)

dous technical assurance and lyric nobility, both of which will be given free rein in Serge Lifar's next ballet, "Noces Fantastiques" (Fantastic Wedding), whose premiere is set for Feb. 9.

Some "etoiles" of the Opera gave their services to a meeting turned over to the Musical Youth of France (December 14) and devoted to the pas de deux in the works of Serge Lifar. Especially commendable were the airy lightness of **Nina Vyroubova** in excerpts from "Giselle," "Firebird," and "The Creatures of Promitheus;" and the authority of **Solange Schwarz** in "Sylvia" and "The Knight and the Lady." **Liane Dayde,** about to depart for the three-month tour of the United States, brought a youthful charm to the adagio of Aricie in "Phedre" and the adagio from "Suite in White." **Youly Algaroff, Michel Renault,** and Serge Lifar partnered the ballerinas.

Before leaving Paris, the Grand Ballet of the Marquis de Cuevas gave two works devoted to the Harlequin theme. The first very brief one was a pas de deux excerpted by **Bronislava Nijinska** from "Harlequin's Millions," a Petipa ballet with music by Drigo. **Belinda Wright** was the coquettish Colombine and **Serge Golovine** the somewhat colorless Harlequin.

The second work, called "Scarlattiana," with music by Casella, represented **Vladimir Skouratoff's** choreographic debut. The ballet did not have much in the way of originality. It was graciously interpreted by **Jacqueline Moreau** and the choreographer.

A few days later, the premiere of "The Insolent Queen" took place at Metz. The work had a score by Francois Sorette, choreography by **George Skibine,** and costumes by Alwynn Gamble, all of whom collaborated on the prior success, "Idyll." **Marjorie Tallchief, Belinda Wright,** and Skibine had the principal roles. After a tour through North Africa and Belgium the company will return to Cannes for a few weeks before returning to Paris in the spring.

The Dec. 21 repetition of Gluck's "Orpheus" at the Theatre de l'Empire gave one the opportunity to applaud once again the clever and balanced choreography of **Janine Charrat.** The same work will be done in April at the Berlin Opera.

During Jan. two folk dance companies are expected at the Theatre de l'Empire. They are the **Folk Ballet of the Roumanian Republic** which consists of 115 dancers, singers, and musicians; and the **Greek National Ballet** directed by Madame **Dora Stratou.**

Roland Petit and **Renee Jeanmaire** have put off until next year the show that Petit intends to bring to Paris. They will get it into shape this summer on the Riviera.

Leslie Caron is about to make her debut as a comedian in the principal role in "Orvet," the first play by producer Jean Renoir.

The Municipality of Lausanne has just opened an Academy of Dance in Paris. Serge Lifar is artistic director. **Nicholas Svereff** and his wife are successfully running the project. *Marie-Françoise Christout*

LATIN AMERICA REPORT

BRAZIL: The visit of **Jose Limon** and his modern dance group undoubtedly was the event of the year, both in Rio de Janeiro and Sao Paulo. Within the natural limitations of such a short season, it can well be considered a very positive contribution to the development of dance in Brazil.

The Ballet of the Teatro Municipal of Rio put an end to its few 1954 activities with a far from brilliant season that included two ballets by **Nina Verchinina,** who has been engaged for 1955.

Sao Paulo's **Ballet do IV Centenario** presented 16 ballets by **Aurel Milloss** in Rio. Criticisms were favourable and benevolent and box-office response good. Nevertheless the choreographies suffered from a too limited dance vocabulary and there was a certain monotony derived from excessive similarity in choreographic design in ballets of widely differing nature and subject matter. *(S. Wanick Ribeiro)*

CHILE: Joaquin Perez Fernandez's "Compania de Arte America Latina" played a fortnight in Santiago to very poor houses and unfavourable press notices. On Christmas Eve the **Sulima Classical Ballet** gave an open air performance of the "Polovtsian Dances." *(Hans Ehrmann-Ewart)*

EL SALVADOR: The Escuela de Danza, directed by **Nelsy Dambre** and **Stefan Bobek** presented three performances in Dec., featuring "Swan Lake," "Coppelia," "Fiesta de Primavera" and "Serenata." **Sonia Castaneda** from Mexico was guest-artist during this season.

(Luis Gallegos Valdes)

URUGUAY: Uruguay's State Ballet, (Sodre) presented two new works in honour of the Unesco General Assembly, "Mburucuya" and "The Island of Ceibos" were both based on native legends and with music by Eduardo Fabini. **Katherine Dunham's Co.** gave several performances. The season closed with Jose Limon's modern dance group (first visit to Montevideo), which received excellent criticisms in the local press. *(Grania Omara)*

FROM ROME *"Ballet"*

Interest in ballet was shown by the large attendance at the recitals of **Floria Torrigiani,** formerly of the Rome Opera, and **Pieter Van Der Sloot,** former "etoile" in his native Holland. The pair had enormous personal success with "Spectre de la Rose" (the Fokine choreography was supervised by **Grant Mouradoff**), "La Mort de Cigne," "Salome" (Torrigiani) and "Achilleion" (Sloot). In a new ballet by

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LP RECORDINGS

Continued from last month

REGER, MAX (1873)-1916)
Ballet Suite, Op. 130
Schrader, Dresden Phil. Orch. & Pfitzner
12" Urania 7050

RIEGGER, WALLINGFORD (1885-)
New Dance
Hanson, Eastman-Rochester Sym. Orch. & Hovhaness 12" Merc. 40005

RIMSKY-KORSAKOV, NIKOLAI (1844-1908)
Christmas Eve (Orch. Suite) (Ballet-Opera)
Ludwig, Radio Berlin Sym. Orch. & Rimsky-Korsakov 12" Urania 7045
Mlada (Opera-Ballet)
Cortege des Nobles
Weldon, London Sym. Orch. & Saint-Saens
10" MGM E525
The Snow Maiden Suite (Opera-Ballet)
Fistoulari, London Phil. Orch & Rimsky-Korsakov
Ludwig, Berlin Sym. Orch. & Moussorgsky
12" MGM E3017
12" Urania 7035

ROSSINI-RESPIGHI
La Boutique Fantasque
Galliera, Phil. Orch. 10" Angel 30001
Kurtz, Royal Phil. Orch. & Schumann
12" Col. ML4367
Rignold, Royal Opera House Orch.
10" Decca 7518
Ansermet, London Sym. Orch. 12" London LLP274
Irving, Phil. Orch. & Gound
12" Bluebird LBC1080
Rossiniana
Braithwaite, Royal Opera Orch. & Cimarosa
12" MGM E3013
Steinkopf, Berlin State Opera Orch. & Janaceck
12" Urania 7030

ROSSINI, GIOCCHINO
William Tell (Ballet Music from the opera)
Braithwaite, Royal Opera House Orch. & Rossini
10" MGM E149
Braithwaite, Royal Opera House Orch. & Britten
12" MGM E3028

ROUSSEL, ALBERT (1869-1937)
Bacchus et Ariane (Suite No. 2 Op 43)
Rucht, Berlin Sym. Orch. & Roussel
12" Urania 7037
Munch, Boston Sym. Orch. & Honegger
12" Victor LM1741
Munch, Boston Sym. Orch. & Ravel, etc.
3-12" Victor LM6113
The Spider's Feast
Martinou, Lamoureux Orch. & Debussy
12" Epic 3058
Leibowitz, Paris Phil. Orch. & Roussel
12" Esoteric 511
Paray, Detroit Sym. Orch. & Dukas
12" Mercury 50035

SAINT-SAENS, CAMILLE (1835-1921)
Samson et Dalila (Bacchanale)
Serafin, Florence Festival Orch. & Rossini
12" Bluebird LBC1039
Festival Concert Orch. & Glazounoff
12" Camden 166
Alrovanel, Carnegie Pops Orch. & Program
12" Col ML4118
Weldon, London Sym. Orch. & Rimsky-Korsakov
10" MGM E-525
Ellsasser (organ) & Debussy 12" MGM E-3125
Henry VIII (Ballet Music from the Opera)
Bath, Hastings Sym. Orch. & Saint-Saens
12" Allegro 3028
Fielder, Boston Pops Orch. & Prokofiev
12" Victor LM1803

SANDI (1905-)
Bonampak
Sandi, Mexico National Sym. Orch. & Folk Songs
12" Victor LM1737

SATIE, ERIK (1866-1925)
Parade
Kurtz, Houston Sym. Orch. & Auric
10" Col ML2112

SCARLATTI, D. TOMASSINI (1685-1757)
The Good Humoured Ladies
Braithwaite, Royal Opera House Orch. & Mozart
12" MGM E-3034
Litschuer, Vienna State Opera Orch. & Walton
12" Vanguard 440
Desormiere, Paris Conservatoire, Orch. & Poulenc 12" London LL624

SCHOOP (1870-)
March Ballet, Fata Morgana
Kloss, Frankenland State & Lazlo
12" Lyric 29

SCHUBERT, FRANZ (1797-1828)
Rosamunde, Op. 26 (Ballet Music No. 2)
Sargent, Liverpool Phil. Orch. & Saint Saens
12" Entre 3050
Furtwangler, Vienna Phil. Orch. & Nicolai
12" HMV1020
Stokowski, Sym. Orch. & Wagner
12" Victor LM1730

SCHUMAN, WILLIAM (1910-)
Judith
Whitney, Louisville Orch. & Schuman
12" Merc. 10088
Undertow
Levine, Ballet Theatre Orch. & Copeland P-8238
Whitney, Louisville Orch. & Schuman
12" Merc. 10088

SHOSTAKOVITCH, DMITRI (1906-)
The Golden Age (Ballet Suite)
Mitchell, National Sym. Orch. & Shostakovitch
12" West. 5319

SMETANA, BEDRICH (1824-1884)
The Bartered Bride (Opera)
Dance of the Comedians
Wallinstein, Los Angeles, Phil. Orch. & Smetana 10" Decca 4014
Wallinstein, Los Angeles, Phil. Orch. & Chabrier 12" Decca 9728

STRAUSS, JOHANN — DORATI
Graduation Ball
Fistoulari, New Sym. Orch. 12" London LL883
Dorati, Dallas Sym. Orch. 12" Victor LM1061

STRAUSS, RICHARD (1864-1949)
Josephslegende
Eichorn, Munich State Opera Orch. & R. Strauss
2—12" Urania 602

STRAVINSKY, IGOR (1882-)
Apollon Musagete
Stravinsky, RCA Victor Orch. & Stravinsky
12" Victor LM1096
Hollreiser, Vienna Chamber Orch. & Stravinsky
12" Vox 8270
Baiser de la Fee
Ansermet, Orch. de la Suisse Romande & Martinu
12" London LLP390
Stravinsky, RCA Victor Orch. & Stravinsky
12" Victor LM1075
Firebird (Suite)
Stravinsky, N. Y. Phil. Sym. Orch.
12" Col ML4046
Ormandy, Phil. Orch. & Moussorgsky
12" Col. ML4700
Stravinsky, N. Y. Phil. Sym. Orch.
12" Col. ML4882
Ansermet, Orch. de la Suisse Romande & Stravinsky 12" Lond. LL889
Dorati, Minn. Sym. Orch. & Borodin
12" Merc. 50004
Dorati, Minn. Sym. Orch. & Debussy
12" Merc. 50025
Borshamsky, Radio Leipzig Sym. Orch. & Moussorgsky 12" Urania 7-18
Stokowski, Sym. Orch. & The Ballet
3—12" Vict. LM6113
Stokowski, Sym. Orch. & Ibert 12" Vic. LM9029
Mavra (Opera-Ballet)
Craft, Harmon, N. Y. Wind Ensemble
12" Dial 12

(continued from page 81)

Sloot, "Encounter at Night," the Dutch dancer proved his qualities as a choreographer and Torrigiani showed herself a dramatic dancer of great power. Also in the cast were **Yvette Talkington, Fausta Spada, Fiametta Locatelli** who have studied in Paris and lately with **Gennari Corbo** in Rome. Costumes by Vittorio Rossi were outstanding. *Luigi Gari*

FROM MADRID

Rosario, with **Roberto Iglesias** and **Aida Ramirez** has reappeared in Madrid after her South American and North African tour. The Co. is well organized and more than competent with Rosario getting very difficult Madrilenos to fever pitch with her taconeaso and Roberto Iglesias being applauded by public and critics as an outstanding dancer. Everybody agrees that Rosario's company is one of the best Spanish ballet groups in existence at the moment, both for the excellence of the program and for its dancers. Rosario will tour the North of Europe for the next three months.

La Cuica has presented, for the matinee recitals at the Teatro Comedia; one of her best pupils: **Maria Magdelena,** a young girl with plenty of talent and possibilities that need to be perfected by more experience of stage work in some good touring companies.

Roberto Ximenez and **Manolo Vargas** are working very hard to organize a new Spanish ballet company . . . **Anna Maria Lazzaro,** who used to be a soloist with the **Margarita de Abreu Ballet** in Lisbon, is now living in Madrid and has given a very successful recital. She is now studying with **Mme. Karen** who is preparing a group of dancers lead by **Alberto Portillo,** for a tour of North Europe. *L. G.*

FROM BARCELONA

The dancing duo of **Olimpia and Raga** has dissolved after ten years owing to the marriage of Miss Olimpia, who has left professional dancing. Raga has formed a very original act with three "bailaroas" **Maria Amparo, Pacita Reyes,** and **Maruchi Valero,** called "Raga y sus Flamencas." The act was presented in a local nitery and was so successful that it was immediately booked for a tour of Belgium and Holland night clubs.

Antonio and Co. have been very successful at the Teatro Calderon. They were scheduled to leave in Feb. for a North Amer. tour, but latest report is that, due to shortage of theatres on B'way, the N. Y. engagement and following tour will be postponed until next fall, when a N. Y. season is assured. The Antonio Co. seems to have settled down and good opportunities for displaying their talent have been given to **Rosita Segovia, Carmen Rojas, Graciela Vazquez, Carmen Rollan, Paco Ruiz, Antonio Mairena,** and **Manuel Heras.** *L. G.*

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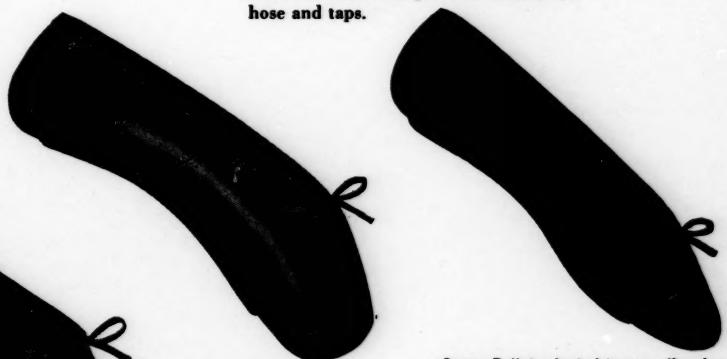

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